IN THIS ISSUE: **TSCHAIKOWSKY'S PIANO COMPOSITIONS . . . By Maurice Aronson**

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WINIFRED CHRISTIE

At The Moór Double Keyboard Piano

AT LUNCHEON IN THE UNION CLUB, CLEVELAND

(Left to right), A. A. Brewster, treasurer of the Musical Arts Association, which is conducting the Cleveland (O.) Orchestra; Dr. Artur Rodzinski, new conductor of the orchestra; Dudley S. Blossom, executive vice-president, and John L. Severance, president and donator of Severance Hall. (Photo by Geoffrey Landesman.)

LEOPOLD GODOWSKY

is in New York to conduct a master class.

GRACE MOORE

(right) and her friend, Mary Pickford, photographed at a Welcome Home party given in honor of Miss Moore after a recent Hollywood Bowl concert.

MASSIMO FRECCIA and MARIO CASTELNUOVO-TEDESCO,

conductor and composer, respectively at Castiglioncello, Italy.

MRS. H. H. A. BEACH,

American composer and pianist, returned this month from her summer's stay in Hillsboro, N. H., and Peterboro, N. H. Her Canticle of the Sun was sung at the Worcester Festival and in New York and Brooklyn churches last season. She is honorary vice-president of the National Opera Club of America.

ARTHUR FIEDLER

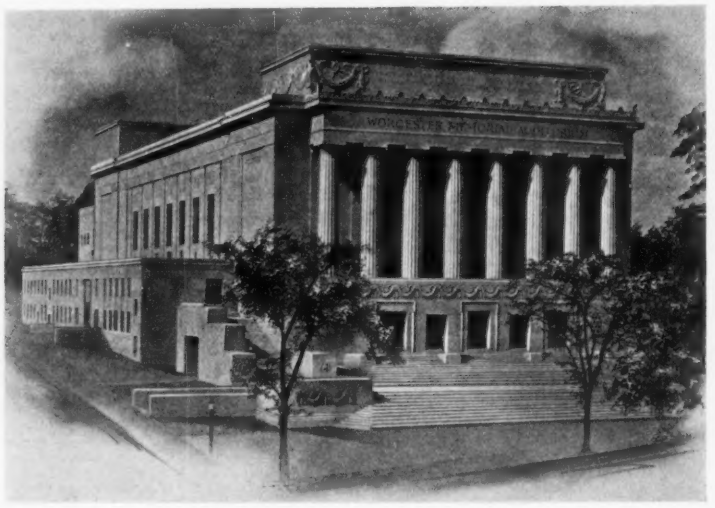
(left), conductor of the Boston Sinfonietta, on tour. With him are H. Droeghmans, solo cellist, and D. Zachareff, tour manager.

WILLIAM CLARK

has returned to New York from an extended stay in Italy, where he appeared in opera. The tenor has been broadcasting recently over various metropolitan radio stations.

EDITH ALEXANDER,

artist pupil of Romano Romani, who has sung Nedda and Micaela with the Chicago Opera Company, in New York, is scheduled to appear in other rôles this season. (Photo by Maurice Studio, Hollywood.)



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MUSICAL COURIER

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New York, Saturday,
November 4, 1933

Toscanini Delights Paris With His Rare Baton Art

Conducts Italian-French Works with Straram Orchestra—Also to Give Two Wagner Concerts—Josef Hofmann Exhibits Perfection in Beethoven's Emperor Concerto

By IRVING SCHWERKÉ

PARIS.—The Paris season is doing quite nicely. It is now in its second week, and already we have had Arturo Toscanini, Josef Hofmann, Glazounoff, Maurice Eisenberg, Eidé Noréna, Alfred Cortot, Pierre Monteux, Maria Kurenko, Tullio Serafin and Conchita Supervia.

Toscanini wielded his evocative baton over the Straram Orchestra, in an elegant concert at the Théâtre des Champs-Elysées. An expensive audience was on hand to enjoy, to be moved, and to give vent to the expression of frenzied salvos of acclaim. The program was a Franco-Italian list, and served the double purpose of giving unalloyed pleasure and a perspective of some of those two countries' outstanding masters. The works interpreted were Concerto dell' Estate by Ildebrando Pizzetti; I Pini di Roma, by Ottorino Respighi; Prelude à l'Aprés-midi d'un Faune, by Claude Debussy; Scherzo de la Reine Mab (Roméo et Juliette), by Hector Berlioz; L'Apprenti Sorcier, by Paul Dukas; and Daphnis et Chloé (second suite), by Maurice Ravel. Special comment on these numbers at this time seems futile. The Pizzetti was premiered in New York in 1929 and all the other numbers, too, are well known to the American public and others. Suffice it to say that Toscanini read them as only he can, that he gave his listeners a memorable artistic adventure, and that his second and third concerts (Wagner programs) were over-sold before even the first concert took place.

A New Cello Concerto

Glazounoff's new opus, Concerto-Ballata for cello and orchestra, had its première with Eisenberg as soloist and the composer conducting the Pasdeloup Orchestra, at the Champs-Elysées Théâtre. Both work and performer scored a distinctive success, and the composition must be ranked as a notable contribution to the literature of a lovely instrument.

The Concerto-Ballata, op. 108, was composed in 1931, at Saint-Claude, France. It is dedicated to Pablo Casals, and comprises four movements which are played without interruption. They are Allegro commodo, Adagio, Cadenza, and Finale. The composer's effort was apparently to be neither modern nor conservative, but simply musical. His themes are characteristic, his orchestration clear and effective, his rhythmic scheme incisive, his writing for the solo instrument gratifying, both in point of song and technical display. Eisenberg played the difficult composition with consummate ease, stylistic perfection, and wealth of expressive tone.

Hofmann Scores

Hofmann who had not been heard in these parts in about eight years, if I am not mistaken, played the Beethoven E flat concerto with the Pasdeloup Orchestra on October 15, Louis Hasselmans conducting. He was warmly received and recalled many times for a perfect performance, a reading in which every tone was evaluated down to the *n*th degree, in which every detail was in flawless fit and adjustment. Later on Hofmann played a group of piano soli, but these I could not remain to hear.

More Openings

Other orchestras that have opened their seasons are the Paris Symphony, the Conservatoire, and the Poulet. The first (Salle Pleyel) led by Cortot, announced the following program: Overture, Scherzo et Finale, by Schumann; Air de Pamina, from La Flute Enchantée, by Mozart, Lotte Schöne, soprano soloist; Deux Valses Allemandes, by Mozart; Air de la Jardiniére Amoureuse, by Mozart, Miss Schöne, soloist; Concerto for piano and orchestra, by Ravel, Mlle. Lefébure, soloist; Air de Lia, from L'Enfant Prodigue, by Debussy; and Tableaux d'une Exposition, by Moussorgsky-Ravel.

The second (Old Conservatory Hall), under Gaubert, proffered: Symphony No. 4, by Beethoven; third Brandenburg Concerto, by Bach; La Mer, by Debussy; Shylock, by Fauré; and La Valse, by Ravel. The Poulet (Theatre Sarah Bernhardt), conducted by Emile Cooper, played: third symphony, G minor, by Roussel; Adagietto for strings, by Mahler; La Tempête, by Tschaikowsky; and Tannhäuser overture, by Wagner. Maria Kurenko, soprano soloist in Air de Chérubin, Alleluia and aria from L'Enlevement au Sérail, by Mozart, sang beautifully indeed, and was enthusiastically received.

First Recital

The first recital of the season was given by Adolph Busch, violinist, and Rudolph Serkin, pianist, in the Salle Gaveau. They played the Beethoven piano and violin sonatas in G major, op. 96, E. flat, op. 12, No. 3; and D major, op. 12, No. 1. A large crowd attended, and I know one of the *assistance* who thought the readings were uninteresting in tone, and rather dry in meaning. The person, whose name I need not give, knows before going to hear them, that Beethoven sonatas are deeply intellectual, scientifically constructed, and difficult, and instead of having performers call attention to these facts, he prefers that they make him amorous of the sonata's beauty.

Rossini Cycle

A short season of Italian opera, conducted by Serafin, opened at the Opéra-Comique when Rossini's Cenerentola was given to a large and very appreciative audience. Though one is apt to cull a certain monotony from the interminable coloratura business of Cenerentola, yet the manner of its delivery was so excellent one did not mind. Serafin made the orchestra ripple, laugh and bubble, and Supervia was simply adorable in the title part—a rôle in which she is unique and in which she defies her rivals. Her voice had a sweeter quality than ever before, her costumes were stunning, and the way she acquitted herself of the Rondo in the last act was superb. Naturally she won prolonged ovations. The other members of the efficient cast were Mlles. Giri (Clorinde) and Triozzi (Tisbe); MM. Dino Borgioli (Don Ramiro), Ernesto Badini (Dandini), Beltoni (Don Magnifico) and Sealtola (Alidoro).

Brevities

Lauritz Melchior and Frida Leider sang in Götterdämmerung at the Paris Opéra on October 25 and November 3, and Walküre on October 30.

The French critic Julien Tiersot, proposes that hereafter the three B's, be Bach, Beethoven, and Berlioz.

Three Orchestras in London Open Extensive Music Season

Josef Hofmann the First Soloist—Harty, Beecham and Boult Feature Sibelius and Elgar—Leider, Eadie and Garrigue Open Recital Season—Popular Opera Flourishing

By CÉSAR SAERCHINGER

LONDON.—The winter season has burstcerto, with impeccable taste and deep feeling.

upon us while the leaves are still on the trees, and England, thanks to an exceptionally benevolent autumn sun, is looking greener than it did during the magical but droughty summer which we have left behind us. It is a season bigger with promise than any within living memory and quantitatively at any rate, it is bound to surpass all its predecessors since the war. The orchestral floodgates are wide open and the three leading organizations, the B.B.C. Orchestra, the London Philharmonic and the London Symphony, have all gushed forth their initial offerings during the opening fortnight. The Philharmonic, in fact, has spouted three times; once for the Royal Philharmonic Society and twice for the Courtauld-Sargent concerts, so that Queens Hall was orchestrally occupied six nights out of the first ten.

It must be said that nothing sensational emerged during the first burst of exuberance, although the reappearance of Josef Hofmann as soloist with the B.B.C. Orchestra, after an absence of five or six years, raised some excitement among the *cognoscenti* and especially the pianists. For such is the fickleness of the public that the *hoi-polloi* was apparently quite unaware of the significance of this event. Nevertheless, Hofmann's masterly, authoritative, and brilliant playing of the Beethoven E flat major concerto was indubitably the musical high-spot of the week, and his superb pianism and lofty interpretation roused the enthusiasm it deserved, though Adrian Boult's conducting somehow lacked its usual precision in this particular work.

Both Dr. Boult and Sir Hamilton Harty, who at the head of the London Symphony actually conducted the season's first event, chose Berlioz for their "opener." The Corsair and Roman Carnival overtures ushered in the two orchestral series in rousing fashion and served notice that Berlioz, much maligned by the purists, has more champions than ever. Sir Thomas Beecham, on the other hand, relied on that tried war horse, the Meistersinger overture, which duly brought down the house in the Royal Philharmonic's first night.

Two Grand Old Men

In the matter of symphonies, Harty, Beecham and Boult paid tribute to those two composers whom English critics have taken to their bosoms as the Grand Old Men of contemporary music, namely Sibelius and Elgar. Neither the former's second and seventh nor the latter's second rouses the requisite enthusiasm in this reviewer's chest, and I must therefore be put down as a heretic. What I did enjoy thoroughly, however, was Sir Thomas' really delightful conducting of Haydn's first Solomon Symphony, and in the same concert, Joseph Szigeti's playing of Mozart's violin con-

The first Courtauld-Sargent concert, conducted by Robert Heger (in place of the convalescing Dr. Sargent) brought a pleasant surprise in the shape of Leos Janacek's Sinfonietta—a piece of fanciful and orches-

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Elman Heard in Opening San Francisco Recital

Violinist Begins Fall Season Before Large Audience in Golden Gate City—Excellent Interpretations Delight Listeners

By CONSTANCE H. ALEXANDRE

SAN FRANCISCO, CAL.—The fall music season in the Opera House was formally ushered in with a violin recital by Mischa Elman, who inaugurated the Wilfrid L. Davis Artists Series. Mr. Elman played a program of gigantic proportion, presenting in the first half Handel's sonata in A major, Mozart's sonata in D flat major, No. 15, and Glazounoff's concerto in A minor. The second section was devoted to shorter pieces of a lighter mood. In the long line of finished violinists of the day, Elman stands in a class by himself because of his marvelous tone and a unique natural talent of the highest order. Each and every one of his numbers was fraught with appropriate emotion. His reading of the Glazounoff concerto was marked by an ease of execution and facility of expression that left the audience free to enjoy the work from a purely musical standpoint. Mr. Elman was assisted in a singularly sensitive and thoughtful manner by Sanford Schlussel, a pianist with a true sense of ensemble.

Toscanini Dates Changed

The Musical Association of San Francisco, which governs the activities of the San Francisco Symphony Orchestra, has announced a change in the period set aside for Arturo Toscanini's San Francisco appearances. Instead of the Italian conductor coming here during the holiday season, he will now come West in the early spring. Issay Dobrowen and Bernardino Molinari share the remainder of the symphony season in San Francisco.

Radiana Pazmor, contralto, has been giving a series of recitals in and about San Francisco. Miss Pazmor specializes in the interpretation of works of contemporary composers.

After a year spent in Paris, Mme. Rose Relda Cailleau, San Francisco vocal pedagogue and artist, has returned home.

Boston Symphony Orchestra Acclaimed in Chicago Visit

Koussevitzky Leads Organization in Brilliant Program before Capacity Audience—Nina Mariani in Concert—Egon Petri Heard under Stock

By RENÉ DEVRIES

CHICAGO.—If imitation is the highest form of flattery, then competition is the greatest stimulus for efficiency. This was brought to mind at the Boston Symphony Orchestra concert in Orchestra Hall on October 23, under the direction of Dr. Serge Koussevitzky. We who love and admire the work of Dr. Frederick Stock and his able associate, Eric DeLamarter, and of the Chicago Symphony Orchestra, have always believed that our orchestra does not have enough competition in its own community. This may appear unfriendly to the management, who, like us, know that Chicago cannot at the present time support two orchestras of the first order, but they know, too, that the visit of other leading organizations must naturally react for the best of our own orchestra.

Dr. Koussevitzky had built an excellent program. It began with the serenade for string orchestra, Eine Kleine Nachtmusik, by Mozart, which was magnificently interpreted. Especially noteworthy was the beautiful and voluminous tone of the strings. Then came the *pièce de résistance*, the much debated Le Sacre du Printemps by Stravinsky. It takes a Russian to interpret this colossal work of primitive music dressed up in most ultra-modern clothes. The intricacies went on unnoticed and the men of the orchestra played as so many virtuosos. We do not recollect ever having heard such voluminous tonality in Orchestra Hall. It was a massive performance and whether or not you liked the Stravinsky music, you felt that you had heard it interpreted so brilliantly as to set a standard for others to follow. The last number, the Sibelius symphony No. 2 in D major, was an anti-climax, not because of its performance but rather because of the composition itself, which is less flamboyant than the Stravinsky opus.

As to Dr. Koussevitzky, it was good to see at the conductor's desk a virile leader, one who conveys enthusiasm to his men and delights his auditors. Koussevitzky has a certain charm, a *chic*, a personality that goes over the footlights, and his theatrical treatment of Le Sacre du Printemps was very effective. One enjoys champagne once in a while and the effervescent Dr. Koussevitzky proved an exhilarating stimulus after imbibing fine dry Rhine wine. Though we should have liked to hear the Boston Orchestra in a different program, the one billed by Koussevitzky was the vehicle for showing his orchestra to best advantage, his own versatility and the virtues of Russian composers.

Chicago Symphony Concerts

Dr. Stock always make a beautiful gesture when a noted patron of the orchestra passes on, and a more noble one when he loses a member of his orchestra. Hans Parbs, who for thirty-eight seasons played the double bass in the Chicago Symphony Orchestra, was killed in an automobile accident a few days ago, and as a memorial to the October 19-20 program Dr. Stock added his own arrangement for strings of the *andante* movement from Bach's sonata in A minor. It was remarkably well played.

The balance of the list consisted of the Water Music by Handel-Harty, Saint-Saëns' C minor symphony, Stravinsky's Petrouchka suite and the Rimsky-Korsakoff Capriccio Espagnol. Dr. Stock is a master program-builder. He loves contrasts, and weekly he gives his audiences the opportunity to hear works of composers from various lands. Mr. DeLamarter conducted the Friday concert and Dr. Stock, the Thursday night program.

At the concert of October 23, the soloist was Egon Petri, Dutch pianist, who played at all three of the subscription concerts of the week. On Tuesday afternoon he performed the Beethoven concerto in E flat major, which he interpreted with that authority which has placed him so high among the masters of the keyboard. The Emperor concerto was the vehicle with which Petri made his first bow several years ago to a

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TSCHAIKOWSKY'S PIANO COMPOSITIONS

By MAURICE ARONSON

PETER ILYITCH TSCHAIKOWSKY died suddenly of cholera at Petrograd on November 6, 1893, forty years ago this month, less than two weeks after he had conducted the first performance of his own Pathetic Symphony, destined to become his best known and best loved work. In commemoration of the fortieth anniversary of his death, the Musical Courier prints in this issue a commemorative article, and appreciation of his piano works by Maurice Aronson. Critics may deplore the fact that Tschaikowsky hardly seemed fully to realize the possibilities of his genius in his work, contenting himself rather with the facile expression of even his inferior thoughts, but the great public loves him and nothing will crowd a concert hall quicker than an all-Tschaikowsky orchestral program. His is a secure fame.—EDITOR'S NOTE.

PETER ILYITCH TSCHAIKOWSKY

IN his effusive admiration for Katherine II, Empress of Russia (1762-1796), the French philosopher Voltaire made the prophetic utterance:

"*C'est du Nord aujourd'hui que nous vient la lumière.*"

"No, you are not the north-light," Voltaire writes to the Empress, "You are the Polar star itself. There never was a more brilliant star than your Majesty!"

There is no doubt that the great Frenchman crowded into these words many pretty and graceful compliments. Nevertheless, they bear testimony to the fact that Russia, the Northern giant, was awaking from his winter sleep.

A century after Voltaire, Hans von Bülow writes from Italy in 1874: "The music world of Germany will do well to acquaint itself without delay with Michael Glinka, for his successors will certainly give us a good deal to think about. Ere long we shall not be in a position to ignore any longer the achievements of the Russians in any branch of science or art."

Barely sixty years have elapsed since the utterance of those prophetic words and the Russians have indeed given and are still giving us a good deal to think about. Their contributions to music have become a substantial part of our musical life and they hardly ever fail to interest and to please the public.

What an imposing array of talented composers Russia presents to the world in Glinka, Dargomijsky, Moussorgsky, Anton and Nicolas Rubinstein, Cui, Balakireff, Tschaikowsky, Borodin, Rimsky-Korsakoff, Tancieff, Glazounoff, Arensky, Liadoff, Scriabin, Liapounoff, Rachmaninoff, Glière, Stravinsky, Medtner, Tcherepnine, Miaskovsky, *et al.* And of all these it is the spontaneity and charm of Tschaikowsky's compositions that have gained for the music of Russia countless admirers everywhere and stamped him as one of the great masters in the realm of tone.

PIANO COMPOSITIONS MERELY INCIDENTAL

Without underestimating the brilliant talent of Tschaikowsky, his rare originality, glowing temperament, and the bold flight of his fancy, it might be said at the outset that his contributions to piano literature are in their entirety not likely to help perpetuate his name in the annals of musical art. With him they are largely incidental and with few exceptions reveal little of those traits that lend to works of art an enduring quality. In vain one looks in them for the dramatic spirit, the fiery temperament, the ingratiating beauty, grace and charm of the melodies found in his orchestral compositions. It is therefore safe to assume that Tschaikowsky will be remembered in times to come for his contributions to the orchestra.

Although Tschaikowsky admired the piano as a medium of expression and termed it the "king of instruments," he found it inadequate for the expression of his own musical ideas. It is rather disappointing to learn that Chopin, who impressed the younger Slavic composers so undeniably, should have had so little influence on Tschaikowsky, and that toward him, whom Schumann had called "the proudest and most poetic spirit of the age," he should have had such an instinctive and unconquerable antipathy.

Brahms suffered with Chopin in this antipathy on the part of Tschaikowsky, but in the former case the aversion is better understood, for the Teutonic tone-language of Brahms could not possibly appeal to a temperament so Russian as Tschaikowsky's. The compositions of the Russian lack the subtle thoughts, the sensitized impulses, and the delicate poetry of Chopin. This may constitute one of the reasons why Tschaikowsky's piano compositions do not enjoy greater popularity with pianists, but the fact that they are not intrinsically pianistic probably accounts more for their neglect.

EARLY ACTIVITY GIVEN TO INSTRUMENT

The early years of Tschaikowsky's artistic activity were given mostly to improvisations for the piano. He had written valses, reveries, polkas, polonaises, etc., but on account of his peculiar reticence and excessive modesty, he could not be persuaded to commit his thoughts to paper. Tschaikowsky's first contribution to the piano is a Scherzo à la Russe, and was composed in 1867.

The orchestral character of the composition is undeniable. The style revealed at this early stage became characteristic for all his later piano works. The scherzo abounds in external *bravura* of the Lisztian virtuoso period, but lacks the fine sense for the truly pianistic found in the writings of the Weimar master. Withal, it is a very respectable op. 1, and shows Tschaikowsky's style of writing to perhaps better advantage than some of his later piano music.

The Impromptu, op. 1, No. 2, is a still earlier work never intended for publication.

SOUVENIR DE HAPSAL

Souvenir de Hapsal, op. 2, written in 1867 and consisting of three piano pieces, is better known on account of the great popularity which the Chant sans paroles has attained.

Laroche, the music critic and intimate friend of Tschaikowsky, relates that at an early period of their friendship, "Tschaikowsky showed many curious and morbid antipathies which he entirely outgrew." Not less strange was his determination at this time never to write small pieces for piano nor songs.

It is a strange irony of fate that he owes most of his popularity to a small piano piece, the Song Without Words, just referred to. Anton Rubinstein's Melody in F stood godfather to Tschaikowsky's charming lyric in the same key, and both have carried the names of their authors to wherever the piano is loved. Of graceful, genuine melodiousness, it quickly ingratiates itself with the listener.

The Valse Caprice, in D, op. 4, composed in 1868, seems also to have been inspired by Anton Rubinstein's similar composition in the key of E flat.

THE ROMANZA, OP. 5

A better specimen of piano writing is the well known Romanza in F minor, op. 5. Its happy combination of the two characteristic elements in Slavic music—an ingenuous, mellow tenderness, contrasted with barbaric, brutal energy—admirably suited the luscious tone and the Slavic temperament of Anton Rubinstein, with whom it was a favorite recital number.

The Romanza is dedicated to Desirée Artôt, famous singer, with whom, during a short period of self-deception, Tschaikowsky was very much infatuated.

The Valse Scherzo, in A, op. 7, and the Capriccio in G flat, op. 8, are less known than they deserve to be. The Valse Scherzo should have a wider recognition, for it is replete with bright, graceful humor and seems to be better adapted to the idiom of the keyboard.

Reverie, Polka de Salon, and Mazurka, of op. 9, are of a type that had been brought into vogue in Russia by Anton and Nicolas Rubinstein, who made many pleasing concessions to the superficial tastes of charming grand duchesses and court ladies.

The Nocturne in F, of op. 10, is not a very happy specimen of its kind and is rather devoid of that tender fragrance, that dreamy, meditative tone poetry one invariably associates with compositions of this kind by Chopin.

In the Humoresque in G, op. 10, No. 2, the title justly implies a jocose mood. The constant reiteration made use of here is a favorite device of Slavic composers.

THEME AND VARIATIONS OF OP. 19

A more ambitious opus is the volume of six piano pieces, op. 19, composed in 1873 and containing the well known Theme and Variations in F, the only work for the piano written by Tschaikowsky in this form. Of the five pieces preceding the Variations, the second is thematically the most attractive and pianistically the most valuable.

Of sustained lyricism, interestingly developed and enriched by graceful counterpoint, is the Nocturne in C sharp minor, a much better type of evening music than the reveries and nocturnes referred to before. The remaining three of the set are salon compositions of the better type, and only serve to increase the significance of the splendid Theme and Variations that follow.

Dedicating them to Laroche, one might infer that Tschaikowsky attached to these variations a higher artistic value. They certainly belong to the better examples in that form and might well be mentioned in connection with those of Schumann, Brahms, Grieg, Paderewski, *et al.* Resourceful variationist that he is, he gives us also in these Variations proof of his ingenuity, his originality and imagination. The first variations are simply harmonized and treat the theme with but slightly enriched texture.

Of fine fabric, a splendid staccato étude, is the fourth variation. It is a page of genuine Tschaikowsky writing, and its compelling dynamic contrasts recall the master's colorful orchestration.

The fifth variation, an *andante amoroso*, is in nocturnal mood and forms as near an approach to Chopin as may be found in any of Tschaikowsky's writings.

Resolute and firm, an avalanche of imitations, is the sixth, a tricky little Bachiana. The most ardent admirer of Tschaikowsky will be loath to credit him with having written this variation in the idiom of the piano.

In the old Greek mode and in tone color essentially Muscovite, is the seventh variation. The resolute drive of chords and octaves in the eighth recalls Schumann in his energetic, persistent rhythms.

Of elf-like grace and delicate charm is the Mazurka. It is Tschaikowsky, the master of the Russian ballet, pirouetting before our eyes. The graceful little cadenza of Lisztian profile gives the variation a touch of pianistic conceit.

A tribute to Schumann is the eleventh. It is surnamed "Alla Schumann," not because of the dotted rhythm so characteristic of the great romanticist, but because of its mystifying time notation—a favorite device of Schumann.

A fine example of organ point writing is the last variation. Obstinate also in rhythmic persistency, it leads directly to the finale, a rather brilliant drive of sixteenths. The usual hastening of the tempo and a cumulative, brilliant cadenza of antiquated pattern, bring the set to an effective termination.

With his op. 21, Tschaikowsky paid a tribute of homage to Anton Rubinstein. The relations of these two outstanding figures in Russian music, form an exceedingly interesting chapter. In utilizing the same thematic material for all the six pieces of this opus, Tschaikowsky resorted to an original idea. The transformation of the theme of the prelude into that of the fugue, into an impromptu, a funeral march, a mazurka and a scherzo, showed remarkable ingenuity; yet the results are not happy from the pianistic point of view.

CONCERTO IN B FLAT MINOR

In the Concerto in B flat minor, op. 23, we come upon a work that has held the musical public and well nigh every pianist of the last five decades in its spell. Its history forms a very interesting chapter in Tschaikowsky's life because it led—unfortunately—to a break with Nicolas Rubinstein, whom "he had loved with all his heart," and whom he valued as "one of the greatest virtuosi of his day."

For a long time Tschaikowsky did not favor the combination of the piano with orchestra, and only gradually came to recognize that this may be done successfully. In a letter to his brother Anatol, dated November 21, 1874, we read: "The concerto progresses slowly and does not turn out well. However, I stick to my intentions and hammer pianoforte passages out of my brain; the result is nervous irritability."

His experience with Nicolas Rubinstein, to whom he had dedicated the work, is familiar history. He reveals the details of that memorable séance on Christmas Eve, 1874, with childlike candor in a letter which he wrote to his benefactress, N. F. von Meck, dated January 21, 1878. Nicolas Rubinstein knew only too well that many passages from this concerto "were hammered out of Tschaikowsky's brain," and that also in other respects the concerto did not reveal the idiom of the piano. His severe censure of the concerto must therefore be accepted in the sense of not decrying so much the musical material as its employment. When the pianist Dannreuter introduced the concerto in London he, of his own accord, substituted passages that deviated considerably from the original ones. Tschaikowsky not only approved of them, but requested that the changes be written into the text. Had Tschaikowsky accepted Rubinstein's superior pianistic judgment as he did Dannreuter's, and had he not responded to this censure with the drastic: "Not a note shall I change," the breach might have healed sooner.

Hurt to the core by Rubinstein's attitude, Tschaikowsky published the concerto in its original form, removed the dedication and substituted the name of Hans von Bülow for it.

The concerto is one of Tschaikowsky's best works. It glows with passion and is fresh in invention. Not for a moment can one fail to recognize mastery of form, inspiration and emotion. The music is so essentially Russian that one must judge it entirely from a national standpoint fully to appreciate its beauties. Symphonic in structure, the piano is indissolubly welded with the orchestra. It is a gigantic work that demands for its presentation a perfect technic and great physical strength. Yet it has been held that the first movement is not skillful in structure and conceals its formal shortcomings under an overpowering rush of emotion, under dazzling passages and orchestral color. Granting that frequent and violent interruptions of the musical flow somewhat disrupt the logical development and the perfection of form, one feels fully compensated by characteristic melodies, animated rhythms and effective instrumentation.

The *andante* is a delightful combination of poetry and humor and offers an agreeable relief from the majestic sweep of the first movement. The ebullient finale is again in the national style and full of sparkling

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Sevitzky Conducts Boston People's Symphony Orchestra

New Leader Wins Artistic Success in Début—Shan-Kar Dancers at Hollis Street Theatre—Don Cossacks Return for Concert

BOSTON.—Fabien Sevitzky, new conductor of the People's Symphony Orchestra, achieved a popular as well as artistic success at the opening concert of the season for that organization in Jordan Hall on October 22. Under his baton the orchestra, which had been reorganized and enlarged, sounded sonorities of which seasoned concert-goers had not believed it capable. In precision, quality of tone, and balance of the parts, the playing was immeasurably superior to anything these ears can recall from the People's Orchestra since their concerts started, more than ten years ago.

Mr. Sevitzky proved to be an unusually dynamic conductor in a program which was more varied and more pretentious than the orchestra has attempted in the past, for it included the Berlioz Roman Carnival overture, the Debussy Nocturnes, Dubensky's fugue for violins, Leo Sowerby's Money Musk, and the Tschaikowsky fifth symphony.

There was no trace of dullness here, for both playing and interpretation had vitality and, at times, uncommon brilliance. If anything, the climactic points were excessively brilliant for the comparatively small and very resonant Jordan Hall. This fault, however, as well as an occasionally excessive underscoring in interpretation, will presumably be remedied when Mr. Sevitzky and the new organization hit their stride more evenly. As it was, the audience applauded with fervor, causing the repetition of the Dubensky fugue (which was played for the first time in Boston). At the close of the concert Sevitzky and his men were greeted by President Webber of the Federation of Musicians, who spoke briefly in congratulatory fashion.

SHAN-KAR TROUPE APPLAUDED

Another event of the week was the engagement of Shan-Kar and his company at the Hollis Theatre, under the direction of Aaron Richmond, for three performances on October 27 and 28. Audiences of excellent size applauded with warmth after viewing the beautiful performances. The artistic sincerity of Shan-Kar and his associates is compelling; and so great a hold do the combined forces of dancers and musicians lay on the spectator that one is inclined to lose sight of the extraordinary virtuosity which makes possible the engrossing program. It is a program, too, which proves that great art can also be great entertainment.

DON COSSACKS DELIGHT

The Don Cossack Chorus, singing under the direction of their magnetic leader, Serge Jaroff, once more provoked a Symphony Hall audience to applause, cheers and stamping of feet, at a concert on October 22. The only untoward circumstance (as in the case of the simultaneous People's Symphony concert) was the size of the audience, considerably smaller than the huge throngs which have heard the Cossacks in the past. From the opening of the sacred group to the brilliant Cossack song at the end, however, the audience heard the singers in their best form, while it was treated, after the announced program, to an exhibition of dancing which was indeed a strange sight in Boston of a Sunday afternoon.

Justin Sandridge played a piano program at the Copley Plaza on October 24, exercising discriminating, if not spectacular, judgment in his choice of music. The principal number was the Beethoven Appassionata sonata, while the classics and Romantics were further represented by Scarlatti, Bach, Chopin, Brahms and Liszt. At the end came the rarely-heard White Peacock of Griffes and two short pieces by Lecuona.

Esther Stein was heard by a friendly audience in her piano recital at Steinert Hall on the evening of the same day—her Boston début. Her program, which did not shun difficulties, included the Bach-Liszt fantasy and fugue in G minor, the Beethoven sonata in D minor, op. 31, and shorter pieces by Chopin and Liszt. Miss Stein was applauded for obvious evidences of a markedly musical temperament.

Edwin Bilby, tenor, a pupil of Rulon Robison, and Marjorie Cohen and Ruth Marsters, pianists, students of Frederic Tillotson, shared a program at the Longy School of Music on October 24. The tenor sang numbers of composers from Caccini to Debussy; Miss Cohen played Edward Ballantine's amusing variations on Mary Had a Little Lamb; and Miss Marsters was heard in selections by Brahms and Debussy.

M. S.

London Musical Year Opened With Programs of Diversity

(Continued from page 5)

trally variegated writing that maintains interest throughout and gives genuine pleasure. It is neither old-fashioned nor "modernistic," but just individual and genuine. It was well presented by the German conductor, now Furtwängler's second-in-command in Berlin, though of Beethoven's seventh (which got the big applause) we have heard more exciting performances.

RAIN OF RECITALS

The recitalists started activities even before the orchestras. Frida Leider, known here only as an operatic luminary of the first magnitude, braved the cold, hard atmosphere of Queens Hall in a program of Lieder. The concert was the first of a new Tuesday subscription series, each presenting a favorite vocalist or instrumentalist. Mme. Leider's interpretative powers earned unstinted praise and the enthusiasm of the audience ended in a terrific ovation at the end.

Another operatic artist, Nöel Eadie, eminent for her sure-fire coloratura, proved herself a remarkable interpreter of songs. She charmed her audience in groups of Mahler, Marx and Strauss and gave them samples of her virtuosity in Liszt's Mignon and Rachmaninoff's Vocalise.

Two of the few remaining pianists whose ancestry make them *persona grata* in Germany played Beethoven during the past week-end—Lamond in the Queens Hall and Backhaus at the popular Palladium. Both of them challenged comparison with highest accomplishments by playing op. 111. Lamond's romanticism and Backhaus' cool brilliant fluency presented striking contrasts, but both earned the boisterous gratitude of a still unsated public.

A recital of unusual interest was given by a newcomer to England—Marjorie Garrigue, an American pianist hailed as one of the really great women pianists. Mme. Garrigue played both the Bach Chromatic Fantasia and Fugue and the Beethoven sonata in E flat major, op. 81 in a manner which left no doubt regarding her thorough musicianship and magnificent technic. She also has refined feeling and distinct individuality. A group of modern French music including Ravel's Jeux d'Eau and Debussy's L'Isle Joyeuse was played with commanding *esprit* and charm. Her audience accorded her an ovation, and the press was warmly enthusiastic in its comment of her outstanding ability.

PIANISTIC TWINS

England's favorite pianistic twins, the Bartlett-Robertson pair, presented several new works dedicated to them at their first recital of the season. One of these was Bax' Red Autumn, which is remarkable for high craftsmanship and a style peculiarly adapted to the two-piano idiom. The rest was less valuable, but whatever the Robertsons do is attractive by the way they do it.

Orrea Pernel, English violinist, and Kurt Appelbaum, a refugee pupil of Artur Schnabel, presented themselves in an interesting program including Schubert's difficult but original Fantasy in C. Mr. Appelbaum showed great promise and the influence of his master in Mozart's B flat violin sonata, while Miss Pernel was at her best in such things as Achron's Stemenyu suite.

Joseph Schuster, whose value as a musician may be gauged from the fact that despite his "non-Aryan" stock he is retained as solo cellist of the Berlin Philharmonic, made a highly successful London début, in which Reger's solo suite was of particular interest. Finally be it recorded that the London String Quartet have given three concerts in the town from which they take their name, but which has less chance of hearing them than some others.

Also it should be recorded that popular opera is going strong at the Old Vic—Sadlers' Well theatres, and that the new Metropolitan Opera Company conducted by no less a person than Albert Coates has been touring the provinces with a Wagnerian repertoire.

New York Manager Sails

J. J. Vincent sailed for London on October 26 by the SS. Washington. While abroad Mr. Vincent will attend the openings of plays and attractions which he contemplates bringing to this country.

Cincinnati Symphony Orchestra Starts Its Season Brilliantly

Eugene Goossens Greeted with Enthusiasm by Crowded Auditorium —Organization Plays Fine Program

CINCINNATI, O.—The opening concert of the thirty-ninth season of the Cincinnati Symphony Orchestra (Eugene Goossens conductor) was the first in a series of brilliant events scheduled for this winter. An excellent program combined with a drastic lowering of prices filled the house with an enthusiastic audience. Mr. Goossens was welcomed with thunderous applause, recalled to the stand after the intermission to receive a huge floral offering of chrysanthemums, and after the concert the audience seemed unwilling to leave. The "New World" Symphony (Dvorak) was played with rare interpretative understanding. Its beauty of performance was perhaps matched by four charming numbers from Iberia (Albéniz-Arbos), and the tone poem, Till Eulenspiegel (Strauss) was magnificently played. Mr. Goossens' style and fine musicianship again won the deep admiration of his audience. The orchestra, depleted by ten of its former members, was in perfect accord with the conductor and played with fluency.

Of interest to lovers of the organ was the recital by Marcel Dupré sponsored by the Southern Ohio Chapter, A.G.O., in Christ Church. He improvised from a theme submitted by Mr. Goossens who chose an old English folk tune which he himself has used in a composition.

The Cincinnati Symphony Orchestra played the first of its season of four concerts and three young people's concerts in Louisville, Ky. Later concerts will be played in Lexington, Kentucky, Ann Arbor and Indianapolis, Ind.

COLLEGE OF MUSIC ORCHESTRA

The first concert by the Cincinnati College of Music Orchestra (Walter Heermann, conductor), presented an interesting program featuring among other numbers, a group of Russian compositions and Roumanian Folk Dances (Bartók) and presenting as soloists Loretta Latimer and Margaret Marshall.

Martin Dumler, John A. Hoffmann and Herman J. G. Goehlich served as the music committee for the celebration of Pastorius Day, October 29.

Omicron Chapter of Phi Mu Alpha, Sinfonia, gave a Founder's Day program featuring a Suite by Mr. Goossens, played by William Pfeiffer, flute, James Werner, violin, George A. Leighton, piano. Others appearing in the program were Franklin Bens, Theodore Valentine, Dan McKinney, Robert Powell, Herbert Swanson, Sherwood Kains, Ellis Frakes, Ezra Hoffman, Emil Schmachtenberg, Ferd Prior, William Koch, Fred Werle and John Ranck. The concert was followed by a reception in honor of John A. Hoffmann, the new dean of music at the Cincinnati Conservatory of Music.

The Cincinnati Literary and Musical Society (Mrs. Robert Frankl, president), arranged a delightful program of compositions by Louise Harrison Snodgrass.

The Mount Auburn Music Club presented compositions by Clara Gregory Bridge at its October meeting. Mrs. Lewis Lippert is the newly elected president.

M. D.

Joint Appearances of Spalding and Gabrilowitsch

In addition to the three recitals for violin and piano which Albert Spalding and Ossip Gabrilowitsch are giving at Town Hall in January, February and March, the two will appear together elsewhere this season, among their joint engagements being appearances in Brooklyn, N. Y., on the Institute of Arts and Sciences Series, in Buffalo, N. Y., in the All Star Series, and in Baltimore, Md., under the auspices of the Chamber Music Society.

IN NEXT WEEK'S ISSUE

ON COLLECTING PORTRAITS OF MUSICIANS

In Three Installments

By JOSEPH MULLER

Omaha Groups Announce Concert Courses

Alton Jones Plays Distinguished Piano Program

OMAHA, NEB.—The Tuesday Musical Club announces a series of four musical events beginning with a song recital by Lawrence Tibbett on December 9, at the City Auditorium and ending with an appearance of Queena Mario, soprano, on April 11 at the Joslyn Memorial. Between these events will come an evening of ensemble music by the Paris Instrumental Quintet and later a recital by the pianist Walter Gieseking.

The Civic Orchestra Association has made a preliminary announcement of a series of three symphony concerts under the direction of Rudolph Ganz, the concerts to be given in the City Auditorium, and with the cooperation of capable and well-known soloists. Other than this, no statement has been made.

Alton Jones, New York pianist, was heard in a beautifully played program at the Central High School. The chief work performed was MacDowell's Sonata Eroica, which was played with sympathetic insight and expert technical control; and with powers of interpretation equally capable of treating effectively the rugged, dramatic passages and the more poetic and lyric portions. The students and their friends received Mr. Jones with enthusiasm.

Musicians functioning in the various events at the Joslyn Memorial recently include Esther Leaf, Louise Shadduck Zabriskie and Martin Bush, organists; Hazel Smith Eldridge, mezzo-soprano; Mr. and Mrs. Cecil Berryman, pianists; Bettie Zabriskie, cellist, and Oscar Lyders, baritone, from Fremont, Neb.

The Friends of Music, one of the most significant of the local musical organizations, has already started its season. Appearing on the first program were Gladys Moore, soprano, and Emily R. Davis, violinist.

J. P. D.

Columbia University Chorus Enters Another Season

The oratorio performances of the Columbia University Chorus which are given each season under the direction of Prof. Walter Henry Hall, will take place again this year in the Riverside Church, New York. Two

(Photo by White Studio)

WALTER HENRY HALL

concerts are announced, the first, December 18, presenting Horatio Parker's The Dream of Mary. On April 30 the chorus is to be heard in Handel's Samson, which is said to be the composer's favorite among his own oratorios. Professional soloists and orchestral players are always engaged.

Dr. Hall had his early training in choral conducting in England and subsequently has made frequent visits to attend the choral festivals of that country. He is conversant with all the best traditions of this art.

Schelling on Tour in Holland

Ernest Schelling, at present on tour in Holland with the Concertgebouw Orchestra under Willem Mengelberg, playing his own Impressions of an Artist's Life, will continue to conduct the New York Philharmonic's Concerts for Children and Young People in New York this winter, and also is to conduct the San Francisco Symphony Orchestra in three similar concerts during December and January.

Impresario and Artists Return

The SS. Conte di Savoia of the Italian Line, arriving in New York on October 26, brought 1,528 passengers, including Mr. and Mrs. Giulio Gatti-Casazza (Rosina Galli), Claudia Muzio, Giuseppe Sturani and Ezio Pinza.

Eventful Musical Schedule Planned for St. Louis Winter

Orchestra Starts Series, November 5, Under Golschmann—Heifetz First Recitalist of Season

ST. LOUIS, MO.—An abundant crop of the choicest products afforded by this year's musical market, will provide a feast for St. Louis music-lovers during the coming season according to the schedule completed. A symphony season of unrivalled brilliance, three major concert courses instead of the usual two, a season of ten grand opera performances, and several miscellaneous concerts, will serve to satisfy every type of musical appetite.

Formal announcement of the St. Louis Symphony Orchestra plans was held in abeyance until last week—the continuation of the orchestra's activities being contingent upon the necessary funds being raised at a given time sufficiently far in advance of the opening date. The final drive brought satisfactory results, and the forty-sixth season is opening with an orchestral program on November 5. When the list of soloists was announced, a renewed demand for season subscriptions was noted—and for very good reason. Five pianists are scheduled to include Artur Schnabel, Josef Hofmann, Vladimir Horowitz, Ossip Gabrilowitsch and Harold Bauer. The violinists will include the two youngsters of the profession, Yehudi Menuhin and Ruggerio Ricci; Albert Spalding, and the orchestra's concertmaster and assistant conductor, Scipione Guidi. Two vocalists to appear are Elisabeth Rethberg and Paul Althouse, and the orchestra's solo cellist, Max Steindel will have his annual appearance.

Orchestra to Give Novelties

Vladimir Golschmann has arrived to begin his third season as conductor, bringing with him several new scores, some of which will have their American premieres. American music will be prominent on this season's programs, according to Mr. Golschmann, and three mentioned prominently are Howard Hanson's Romantic Symphony; Edward Burlingame Hill's Lilacs, and the Bel-Ebat suite by Blair Fairchild. Among the new works of foreign composers are listed Maurice Jaubert's Suite Française; four Polish Dances by Alexandre Tansman, played by Toscanini last season; and Daniel Lazarus' Symphony with Hymn.

The first of the three concert courses to get under way is that of the Principia, which presented Jascha Heifetz in recital on October 27 at Howard Hall. This popular course which makes frequent use of the S.R.O. sign, will offer at intervals during the season, Richard Crooks, Grete Stueckgold, a joint recital by Gregor Piatigorsky and Anna Hamlin, as well as a return engagement of the Don Cossack Choir.

The Civic Music League season is scheduled to open on November 14, with the Shan-Kar Dancers. Two weeks later José Iturbi, Spanish pianist, will be the attraction. Following Iturbi, the Civic program lists recitals by Heinrich Schlusnus, German baritone; Nathan Milstein, violinist, and the soprano Dusolina Giannini.

John Charles Thomas is to have the distinction of being the first recitalist to dedicate the new Municipal Auditorium in St. Louis, when he appears in February as the inaugural attraction of the Condon Concert Course. The handsome auditorium with 3,500 seats will provide ample space for the gathering of the hordes of Thomas fans who have not heard him in recital for several seasons. In addition to Thomas, the Condon Course will present Walter Gieseking, German keyboard master; Mischa Elman; a joint recital by Doris Kenyon and Alberto Salvi, and Rosa Ponselle.

Opera Series Scheduled

The Grand Opera Founders' Society, under the direction of Guy Golterman, offers a season of ten grand opera performances at the new auditorium, beginning late in January. These performances will be spread over a period of three weeks, during which time the repertoire is to include Aida, La Traviata, Il Trovatore, Lohengrin, Faust, Carmen, Madam Butterfly, La Boheme, Tosca, and the double bill Cavalleria Rusticana and Pagliacci. Among the cast of principals thus far announced, are Claudia Muzio, Edith Mason, Coe Glade, Helen Gahagan, Mario Chamlee, Dino Borgioli and Guido Guidi. The principal conductor will be Gennaro Papi, with Ernst Knoch wielding the baton for the Lohengrin performance. Rita de Leporte of the Metropolitan Opera Association, is to have charge of the ballet. Attico Bernabini, chorus master, has been actively engaged for the past few weeks training the large volunteer chorus. The chorus, rehearsing six times a week, was chosen from over 600 applicants. The opera management reports all the boxes sold for the season and the seat sale progressing satisfactorily.

O. C.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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Ruth Slenczynski, the Child and the Musician

Eight-Year-Old Pianist a Curious Combination of Youth and Maturity

Interviewing any child prodigy is an interesting experience for this writer. But meeting Ruth Slenczynski, the eight-year-old San Francisco pianist just returned to America from a three year stay in Europe for her first New York recital at Town Hall on November 13, is utterly delightful.

When Charles L. Wagner, her manager, asked me to talk to her, I begged him to tell me something about the youngster beforehand. "Wait," he smiled. "She'll do the telling. I've never seen any one in my life so fascinating as the little girl."

Hence I armed myself with an open mind and went to the Hotel Ansonia to meet Ruth Slenczynski, the child pianist who has given Berlin and Paris recitals and only last month played the Beethoven concerto as soloist with the Pasdeloup Orchestra at Salle Pleyel (a hall seating 3,500 people) under Louis Hasselmans.

Natural Charm of Childhood

Ruth's father received me and, as he opened the door, I heard the Chromatic Fantasy being played with precision and musicianly authoritativeness. We entered the living room of the suite and before me stood the piano presumably being played automatically. For, as I stood facing the end of it with the back of the music rack directly in front of me I could see no one at the keyboard—not even the top of a head. The music stopped and a charming, chubby little girl with brown short hair, a button for a nose and deep-set penetrating eyes came from behind the instrument. On her fresh young face there was a grin of welcome and she curtseyed slightly as she shook hands. Needless to state, I was startled. Whom exactly I had expected to meet I had not imagined. But certainly not a real child. A little girl in a short blue dress with tiny, dimpled hands, yet with a firm, strong handshake.

A Riddle for Samson

"I've got a riddle for you, Mr. Wagner," and Ruth jumped up and down with excitement. "And I'll bet you can't guess it."

"Certainly I can't," said the manager. "But this man can," pointing at me.

"All right. Let's have it," I answered.

"Now listen carefully. Two trains go the same distance at the same speed on the same railroad tracks. One does it in an hour and twenty minutes and the other takes eighty minutes. How long will a third train take to go the journey under the same conditions?"

I pondered and thought, all the while Ruth crying, "Give up? Give up?" Finally I nodded my head. I gave up.

"Silly," said Ruth. "Both trains did it in the same time and so the third one will, too. Didn't you know an hour and twenty minutes was the same as eighty minutes?"

After several other riddles had been propounded, answered and failed by us all, I finally succeeded in getting Ruth to sit down beside me on the couch, all curled up with her head on my shoulder. For this young artist in the making is just like other little girls with the exception of her amazing pianistic feats. I learned from her that she likes America best, although she enjoyed her European experiences—the clothes, the buildings and the people. "Everything is so old in Europe. Here in the United States the streets are straight and the buildings high and neat." She told us about her geography, arithmetic and history lessons and how her father, the only music teacher she has ever had, taught her harmony and counterpoint when she was four years old. The amount of activity spent in each of her days amazed me, for through

RUTH SLENCZYNSKI

them all ran the hours and hours of practicing at the keyboard.

A Tireless Virtuosa

"But don't you ever get tired?" I asked, perplexed.

"Tired," Ruth laughed. "Me?" Never! It isn't hard work to play music and I'm awful strong. You see?" And the child immediately was a mature artist speaking of her life work. "I get all my strength from my shoulders and I never tire because I play correctly. You see though Daddy is not a pianist but a violinist he knows a lot about playing the piano and he started me in the corect posture when I was very little. Having begun right I stay right." And Ruth, the chubby elf, giggled.

"Do you go to bed early?" I asked.

"Oh, yes, I have to, because I have to do so much during the days. But I like to go to bed for I have such nice dreams."

"What do you dream about? Is there a princess to play with you, and a big, big castle?"

"How did you know?" Ruth gazed at me in excitement. "Yes, we have such nice times. She is always waiting for me. Her name is Virginia and we play hide and seek, and skip rope and hop-scotch and store and —"

Gives Impromptu Recital

"Ruth," asked Mr. Slenczynski, "won't you play for your guests?"

Ruth climbed down from the sofa very dignifiedly and sat down at the piano. "I'll play a Bach prelude and fugue."

As the music flowed from under her fingers with clean phrasing and musical intelligence, I sat startled at the change in the demeanor of this eight-year-old girl. At the piano she was completely immersed in the music, in no way acting a part, but anxious to give the prelude she was playing a chance to be heard and enjoyed. She was no longer the child but a serious musician of any age. Her tiny hands accomplished the intricate pitfalls of Bach with sure dexterity and unfalteringly.

It is not the province of this article to comment upon Ruth's musicianship. That is for the critics and the public to judge when Ruth plays a week from Sunday at Town Hall. I predict, however, that no one will be disappointed.

From Bach, Ruth went on to Mendelssohn, to Chopin and finally played the Campanella of Liszt. I sat listening, not knowing what to say to this child when she finished each piece. One needs a fresh vocabulary of words never spoken before at such a time.

Suddenly Ruth left the piano and said, "I've got another riddle for you." Ruth was the child again.

H. J.

Harold Henry Honored as Distinguished American

Harold Henry was guest of honor on October 26 at the first in a series of dinners to be given in New York at Essex House to distinguished Americans. Every available seat at the tables was occupied by important members of artistic and society circles. After the dinner the composer-pianist had the able assistance of Mary Craig, soprano, and Ivan Ivantzoff, tenor, formerly of the Moscow Opera, in giving a program of his works. He played in addition to the accompaniments of his songs, his Fantasy Poem, The Dancing Marionette and While the Piper Played, and in response to vigorous applause added his Rhapsody.

Miss Craig's programmed numbers were A Song, the words by Dorothy Quick; In Autumn, words by Elizabeth R. Woodward; The Morning Glory, and The Coming of Spring, a brilliant coloratura number, which was encored, the artist responding with Henry's setting of Gather Ye Rosebuds. Mr. Ivantzoff's group of three songs—Nocturne in French, Nun di Schatten dunkeln in German, and Now I Know in English, opened the program. As an extra number, he sang The Black Bear.

J. S.

Alberti Gives Sixth Broadcast in Series

On October 29 Solon Alberti presented the regular Sunday broadcast of the Angelus Choir with assisting soloists, in the sixth of the weekly series over WMCA. The featured singers were Nita d'Argent, soprano, Ann Judson, contralto, Donald Walter, tenor, Milford Jackson and Robert Tilberg, baritones, and Frederick Tilberg, bass-baritone.

SS. Ile de France Brings Musicians

Arriving in New York on the SS. Ile de France on October 31 were Arnold Schönberg, Tito Schipa, Artur Bodanzky, Ninon Vallin, Colette d'Argent, Albert Morini, Jan Smeterlin, and Ganna Walska.

CHRISTINE BURNHAM
AMERICAN COMPOSER PIANIST TEACHER
To give Lecture-Recital of her own works, including first performance in New York "Impressions of Southern Europe" for solo and two pianos, at Steinway Hall, N. Y. C., on Nov. 8, 1933, 11 A. M.
The music to be played is of special interest to pianists and teachers.

CARNEGIE HALL—New York Recital
Friday Eve., NOV. 10 at 8:30
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OSCAR WAGNER, Assistant Dean

October Ninth

Season 1933-34

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CONDUCTING AND ORCHESTRA
ALBERT STOESSEL

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RHODA ERSKINE

VOICE—
MARCELLA SEMBRICH
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FRANCIS ROGERS

OPERA—
ALBERT STOESSEL
ALFREDO VALENTI
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LANGUAGES AND DICTION—
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RENE VAILLANT

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GENE LOCKHART

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PAUL KOCHANSKI
HANS LETZ
LOUIS PERSINGER
FELIX SALMOND

COMPOSITION AND THEORY—
RUBIN GOLDMARK
BERNARD WAGENAAR

ENSEMBLE—
HANS LETZ
FELIX SALMOND

FLUTE—
GEORGES BARRÈRE

The next examinations for Fellowships in the Juilliard Graduate School will be held in New York City during the first week in October 1934.

Applications for admission to these examinations will be received after January 1, 1934. The closing date for receiving applications is August 15, 1934.

For details of requirements or for other information, address

THE JUILLIARD GRADUATE SCHOOL

130 Claremont Avenue New York City

Chicago Hails Concerts by Boston and Stock Ensembles

(Continued from page 5)

Chicago audience and since that time his popularity here has grown. If the plaudits of the public be taken as a mark of appreciation, then Petri satisfied every one, for at the conclusion of the number the house recalled the soloist many times.

The October 26 and 27 program consisted solely of works by Brahms, in commemoration of the 100th anniversary of his birth. On that occasion Petri played the concerto in D minor and proved as eloquent an interpreter of Brahms as of Beethoven.

The Tuesday concert was directed by Mr. DeLamarter, who has been made associate conductor. Mr. DeLamarter is a conductor on Dr. Stock's pattern. His first thoughts are for beauty of tone and technical accuracy. Those two preëminent rules of conduct were illustrated in the performance of the Glinka Russlan and Ludmilla overture and in the Tschaikowsky Pathetic Symphony. Like Dr. Stock, Mr. DeLamarter is an excellent musician, but neither of them is enough of a showman to please the proletariat. It seems that to instil enthusiasm in an audience a conductor must reach them through the eye as well as through the ear.

Nina Mariani in Concert

At a concert given in the Studebaker Theatre on October 22 to make possible a day at the World's Fair for the boys at the Edward Hines Jr. Hospital, Nina Mariani, soprano, and the Whitney Ensemble were the participants. Miss Mariani, a native Chicagoan, awarded the Rosa Raisa scholarship after three years' study with Mrs. Herman Devries and recently returned from Italy, where she completed her studies, made her début on this occasion. She scored a well deserved success, revealing a voice of lovely, rich quality well schooled. She sings French chansons as well as she does German Lieder and Italian and English songs. Her diction is clear and, although young has maturity and conscientiousness.

The Whitney Ensemble is one of Chicago's musical assets. Heard often on the air, in concert and in recital, this organization always presents works as they should be played. This was the rule at the concert under review. The affair was under the management of Bertha Ott and the audience was large and responsive.

The Masque of Pandora

Kimball Hall harbored a goodly audience on October 24 for the presentation of The Masque of Pandora, an opera by Eleanor Everest Freer to words by Henry Wadsworth Longfellow. Mrs. Freer has written a work that stands her in good repute among modern composers, though there is a lack of sequence in her musical verbage. She creates atmosphere, but does not always characterize the time of Greek mythology. She is occasionally inclined to produce lovely tunes that would make a hit in a musical review, music comparable to that of Victor Herbert. There is a suggestion of Indian themes in the work, followed by music of a completely different mood which breaks the musical unity of the play.

The opera is well orchestrated and was well presented by a cast which was headed by Lucinda Munroe, soprano, who sang Pandora. She was ably supported by Edwin Kemp, Jennings Fawcett, Helene Grossenbacher, Ada Belle Files, Eva Gordon Horadesky, George Dopp, Leslie Arnold and William Miller. In the excellent manner in which they sang the English text was so well enunciated that every word was understandable.

Sinai Temple Adds Concert Series

Supplementing its lecture activity, which has brought speakers of national and international reputation for the past twenty years, Sinai Temple (Emil G. Hirsch social centre) is this season bringing artists for a concert series. Seven programs will be given on Sunday evenings at popular prices, as follows: November 12, Claire Dux; November 26, Vienna Boys Choir; December 10, Efrem Zimbalist; January 14, Mischa Levitzki; January 28, Nina Koshetz and Daniel Saidenberg; February 11, Paris Instrumental Quintet; February 25, Victor Chenkin. An announcement from S. D. Schwartz, executive director, states that they hope to make this concert activity a permanent feature of Sinai's civic and communal life.

Musicians' Club of Women

The Musicians' Club of Women opened its season on October 16 with a program at the Chicago Woman's Club Theatre. Among the guests of honor were Mrs. Edward MacDowell, who spoke of the advantage to art creators of the Peterborough Colony; Mr. and Mrs. Edoardo Sacerdote, and members of the San Carlo Opera Company.

Last season's plan for the club's programs—A Century of Progress in Music—met with such approval that the 1933-34 concerts will be carried out along the same lines. The programs are to be devoted to specialized topics: one to English composers, one to women composers of the world, and two to contemporary musicians. The club is giving an exchange program with England on November 6 at Curtiss Hall. This is in coöperation with the department of the National Federation of Music Clubs which handles these exchange programs with foreign countries. The program comprises numbers by English composers.

Edith Bideau Normelli's Activities

Edith Bideau Normelli, invited to create a voice production department at Seabury-Western Theological Seminary in Evanston, is the first woman to be engaged as a member of the faculty and director of music in an Episcopal seminary. Besides teaching and lecturing at the seminary, Mme. Normelli has many engagements for the season, including concert appearances and lectures on various scientific facts underlying the art of singing.

Sigma Alpha Iota

On Sigma Alpha Iota Day, October 18, during the Illinois Federation of Music Clubs' conference and festival, the board was entertained at dinner in the Administration Building of A Century of Progress. A musical program was offered by the following members at the Illinois Host House in the afternoon: Roberta Hayes, Edna Thompson and Fredda Longfield. In the evening a concert was given by Lulu Jones Downing, Florence Autenreith, Mary Wendling Titus, Virginia Knapp, Caroline Encell and the Lyric String Trio (Eileen Bowman, Fredda Longfield and Florence Autenreith).

Sigma Alpha Iota presented Cordelia Schellinger Pardee in the third organ recital of the series held at the Hall of Religion, A Century of Progress, on October 26.

Reception for Mrs. Coolidge

The hostess committee and the committee on musical activities of the Illinois commission to a Century of Progress, gave a reception in honor of Mrs. Elizabeth Sprague Coolidge and Dr. Stock at the Illinois Host House, October 24.

American Conservatory of Music Notes

Karleton Hackett, president of the American Conservatory, gave the address of welcome to Mrs. Elizabeth Sprague Coolidge at the reception held on October 24 in the Illinois Host House, Century of Progress.

Gail Martin Haake, who returned recently from a vacation of several weeks in the South, is conducting an intensive course in the Oxford Piano Class Methods in Des Moines, Ia.

Edward Collins, of the piano faculty, is appearing as soloist with the Woman's Symphony Orchestra on November 12. Mr. Collins will play his own piano concerto.

The American Conservatory Symphony Orchestra, with a roster of eighty players, has begun its regular weekly rehearsals under the direction of Herbert Butler. Concerts featuring the orchestra are to be given later in the school year.

Burton Lawrence, organ student at the conservatory and winner of first place in the state and district contest conducted by the National Federation of Music Clubs last spring, gave an organ recital in the Hall of Religion during the recent Illinois Federation of Music Clubs Festival at the Century of Progress.

The Levy Club, composed of pupils from the Heniot Levy studio, held its first musicale and tea of this season in the American Conservatory Recital Hall on October 22. The program was presented by club members.

New Work of Sessions Played By Philadelphia Orchestra

Stokowski Conducts Wagnerian, Ravel and Brahms Music

Philadelphia.—The Philadelphia Orchestra concerts of October 20 and 21, Leopold Stokowski conducting, were notable for a program evenly divided between tried and true music and the essentially modern idiom. The prelude to the first act of Wagner's opera Lohengrin, was given with that delicacy which Dr. Stokowski knows how to produce. This was followed by a superb reading and performance of the Brahms symphony No. 2 in D. The other half of the program included Roger Sessions' Music for the Drama of Andreyev, The Black Maskers, and Ravel's Rapsodie Espagnole. The suite by Sessions contains four parts—Dance, Scena, Dirge and Finale. They are ultra-modern, conceived with tonal and psychological insight, an apt musical expression of the themes of the drama. They command instant and undeviating interest. The four parts of the Ravel work, Prelude à la Nuit, Malagueña, Habanera and Feria, were charming and beautifully done. The audience tried to induce Dr. Stokowski to grant another number, but he stated that they only played extra pieces when they had something interesting, and they had nothing on this occasion.

Music Teachers' Association Meets

The Philadelphia Music Teachers' Association (Edward Ellsworth Hipsher, president) held its first regular meeting of the season, in Presser Auditorium on October 19, when Emily Stokes Hagar delivered four Spanish songs (Faetons, Cantaora, Cancion de Cuba and Bailaora, by Federico Longas) in her usual artistic manner, accompanied by Sherwood Johnson.

The subject of the evening which was How Can We Make the Philadelphia Music Teachers' Association More Useful to Its Members?, was ably presented by Grace Welsh Piper. A round table discussion by the members followed.

Charles L. Wagner, concert manager of New York, discussed the series of recitals by prominent artists which will be given here this season under the auspices of the Music Teachers' Association.

Miller Joins School Faculty

Frank Miller, a member of the cello section of the Philadelphia Orchestra, has been added to the faculty of the Settlement Music School.

Elizabeth MacPherson Kister Recital

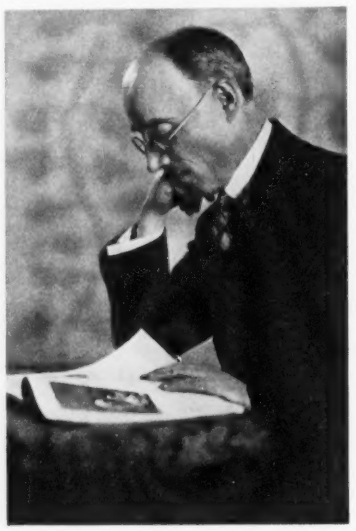
An organ recital was given on October 25 at the Princeton Presbyterian Church by Elizabeth MacPherson Kister. She played works by Joseph Jongen, Johann Sebastian Bach, Franck, Healey Willan, Leo Sowerby, Pietro A. Yon, Philip James and Jacques Lemmens.

M. M. C.

Bimboni Joins Juilliard Opera Faculty

Alberto Bimboni, coach and composer, has been added to the faculty of the Juilliard Opera School, New York. Mr. Bimboni will conduct classes in repertoire and also coach individual students in rôles for the current opera season at the school.

Born in Italy, Mr. Bimboni studied at the



ALBERTO BIMBONI

Conservatory in Florence, working at composition under Scontrino and at organ with Landini. He obtained his wide knowledge of vocal music from Vannuccini, Ceccherini, and Lombardi. In 1911 he came to this country to prepare and conduct Puccini's Girl of the Golden West on a tour of the United States. Since then he has been connected with many opera companies in this country and has become prominent as a composer, coach and director. In 1927 Mr. Bimboni's opera Winona was performed in Portland, Ore., and the following year in Minneapolis.

He is director of the Orpheus Club in Philadelphia and a member of the faculty at the University of Pennsylvania. At the invitation of Marcella Sembrich, Mr. Bimboni spent the past summer at her estate at Lake George, N. Y., preparing her students for operatic concerts.

Free Organ Scholarship Offered

A special free organ scholarship is offered by the Honorable and Mrs. Philip Berolzheimer at the Guilmant Organ School, New York, to a young man or woman, between the ages of sixteen and twenty-five, desirous of preparing for a professional career. The work is to be under Dr. William C. Carl, Hugh Ross, Frank Wright and Willard Irving Nevins. The contest is being held on November 6, at 10 a.m. Immediate application must be made regarding the requirements to Dr. Carl, director of the Guilmant Organ School, 51 Fifth Avenue, New York.

McCormack Sings Schneider Composition

Far Apart, a composition by Edwin Schneider, who for twenty years has been accompanist for John McCormack, was featured by the Irish tenor over an NBC-WJZ network on November 1. An orchestra under the direction of William Merrigan Daly also was heard during the program.

La Forge-Berúmen Broadcasts to Resume

The weekly series of radio programs broadcast over the Columbia network by the La Forge-Berúmen Studios of New York, will be resumed on November 15, at 3:30 p.m. This is a change in the day and hour from last season, when they were heard on Thursdays at 3:00 p.m.

Effa Ellis Perfield Teachers' Class Schedule

Effa Ellis Perfield of New York announces her third free class, featuring better musical material, better pedagogy, better way to interest and educate the public, and real lessons. This course is for teachers and will be held at Steinway Hall, New York, on November 7, 14, 21 and 28 and December 5.

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Die Walküre Joins Repertoire of the Chicago Opera Company

Wagner Music Drama Sung in Sunday Matinee Cycle—Three Puccini Works Given Six Performances in Week

Puccini had an unusual prominence in the bills of the Chicago Opera Company at the Hippodrome during the week of October 23. Madam Butterfly, Tosca and La Boheme had two performances each during this period. The most ambitious undertaking of the week was the company's first presentation of Wagner's Die Waukure in a special matinee on October 29, a performance that was naturally in the nature of an experiment, with a repertoire company largely devoted to Italian works. Other operas heard were Faust and Carmen.

FAUST

Faust was sung (for the most part in Italian) on Monday evening at the Hippodrome by a cast including Annunciata Garrotto (Marguerite), Alice Haeseler (Martha), Marie Powers (Siebel), Lawrence Power (Faust), Guido Guidi (Mephistopheles), Carl Formes (Valentine) and Luigi Molle (Wagner). Miss Powers gave an exquisite singing and acting delineation of Siebel's frustrated romance. Mr. Power, a conscientious and capable artist, portrayed Faust. Mr. Guidi was well received and favored the audience with an encore of the serenade. Miss Garrotto was visually captivating as the heroine. The opera was conducted by Eugene Plotnikoff.

TOSCA

Tosca was again heard on Tuesday evening with the familiar cast. Madeleine Keltie played the title rôle; Franco Tafuro, the Cavaradossi, and Pasquale Amato, Scarpia, with the other parts capably interpreted.

Miss Keltie made an attractive Tosca, youthful and exceedingly graceful. She is a fine actress and possesses a naturally lovely voice with ringing upper tones. The Vissi d'Arte was beautifully sung and won her rounds of applause. Excellent singing was done by Tafuro, and Amato's characterization of one of his most admired rôles was impressive and warmly received. Giuseppe Bamboschek conducted.

MADAM BUTTERFLY

Puccini's Madam Butterfly is one of the works which this company successfully presents. On Wednesday evening it had a top-notch performance by Annunciata Garrotto (Cho-Cho-San), Marie Powers (Suzuki), Lawrence Power (Pinkerton), Giuseppe Interrante (Sharpless), Ludovico Olivero (Goro), Eugenio Ruffo (Yamadoro), Nino Ruisi (The Bonze) and Pearl Olmstead (Kate Pinkerton). The orchestra under Aldo Franchetti gave a notably smooth reading of the score.

Miss Garrotto was eminently in character as Butterfly, singing and acting with intelligence and ease. Miss Powers made her rôle a jewel of perfection, her warm and vibrant mezzo registering a hit with the good-sized audience. Mr. Power assumed the guise of Pinkerton with competence and assurance. Messrs. Interrante and Olivero merit praise for their share in the production. The audience was consistently enthusiastic.

LA BOHEME

It was unfortunate that Alberto Baccolini, conductor of the performance on October 26, so dragged the first two acts of the Puccini work that it completely lost its color and atmosphere. Aside from this, there were many good points in the production. Franco Tafuro as Rodolfo sang well, and in the last act gave a tender and sensitive interpretation. Annunciata Garrotto improved vocally as the performance progressed. Her conception of Mimi was charmingly simple. A new Marcello in the person of Pietro D'Andria left much to be desired vocally. Panfilo Testamala, an excellent character actor, Nino Ruisi as Colline and Giuseppe Interrante as Schaunard, completed the Bohemian group, with Lucy Monroe, a rather typically American Musetta.

TOSCA AND BUTTERFLY REPEATED

In the repetition of Tosca given on Friday evening, there was a change in the heroine, Vanda Guerrini taking the title rôle and singing with the fullness of tone noted in her earlier representation of the part. The cast was otherwise identical with that at the Tuesday performance. Mr. Baccolini conducted effectively.

Madam Butterfly was given again at the Saturday matinee. The cast was the same as at the Wednesday performance except for the protagonist. Madeleine Keltie sang Cho-Cho-San, and as in previous hearings in this rôle, distinguished herself for a moving, dramatic impersonation and effective singing. Aldo Franchetti was again the conductor.

CARMEN

The performance of Carmen at the Hippodrome on Saturday night drew a capacity house, who zealously applauded an excellent cast. The characters were assigned as follows: Carmen (Bruna Castagna), Micaela (Edith Alexander), Frasquita (Alice Haeseler), Mercedes (Alice Homer), Don José (Bernardo De Muro), Escamillo (Ettore Nava) and Zuniga (Nino Ruisi). The conductor was Alberto Baccolini.

A FIRST WALKÜRE

A first performance of Wagner's Die Walküre was given by the Chicago Opera Company in the matinee cycle on October 29. It was a far from perfect production, but there were redeeming features. Indeed, it was an ambitious project for the company, with its present organization and personnel limitations, to stage a Ring music drama. By far the best part of the undertaking was a truly creditable scenic mounting. The performance of the score by an augmented orchestra conducted by Harry Ladek, was superior to that in the first Tannhäuser given by the company, the strings and woodwinds in particular showing strides while the brasses remained intractable at moments. On the whole, Mr. Ladek maintained control of his forces with surprising ease and authority, although the limitations of both singers and players made it necessary to maintain an agonizingly slow tempo during much of the afternoon. (The performance lasted from 2:45 to 6:30 o'clock.)

Among the singers, Rachel Morton as Sieglinde and Sigurd Nilssen as Hunding showed the firmest grasp of the Wagnerian style, both singing with excellent tonal qualities when exigencies of the performance permitted and enacting their rôles with dignity and power. Bennett Challis' Wotan, despite occasional faulty intonation, was also a creditable portrayal, sung with the requisite force. Enra Steinway, making her début as Brünnhilde, sang much of her music, which lay in the lower register, effectively, but she was hardly equal to the taxing Valkyrie cry, with its superhuman tessitura, and her acting style showed immaturity. Others heard were Georg Fassnacht as Siegmund, and Norma France as Fricka. The latter sang her rôle with musicianship and conviction, revealing a voice rich in quality and of extensive volume and range. There was an insecure but vigorously dramatic company of Valkyries composed of Annette Royak, Merran Reader Helena Lanvin, Maura Canning, Dreda Aves, Vanda Guerrini, Alice Homer and Meta Edwards. The performance as a whole showed definite possibilities of achieving better things with more rehearsals.

A SECOND BOHEME

Sunday night's offering was La Boheme, given by the same cast as on Thursday night, except that Claudio Frigerio replaced Pietro D'Andria as Marcello, singing excellently in the rôle.

Baltimore Symphony Orchestra Plans

BALTIMORE.—Plans for the nineteenth consecutive season of the Baltimore Symphony Orchestra are being completed. According to Frederick R. Huber, municipal director of music for Baltimore, there are to be two concerts by the Municipal Symphony Orchestra at the Lyric Theatre in December. This is in accordance with the department's new plan of grouping the concerts. It is now the policy of the municipal director of music to survey the list of bookings of out-of-town orchestras in Baltimore and then place the Baltimore Symphony concerts where they will best fill a void in the local music season.

Baltimore concert-goers are being well served in November by out-of-town orchestras, but with the exception of one concert late in December, the city had no symphonic concert bookings for that month until Mr. Huber assigned the Baltimore Symphony Orchestra for programs on December 3 and 14. The latter date falls on a Thursday, a departure from Baltimore Symphony tradition of many years' standing, as it has been their custom heretofore to give all adult concerts on Sunday nights. The week-day program will make the orchestra available to those who find attendance at Sunday concerts inconvenient.

George Siemonn, conductor of the orchestra, returned late in October from his summer home on the Riviera and from a visit to Paris where he assembled symphonic novelties for the approaching season. Plans for the Baltimore Symphony Orchestra's schedule after January 1 cannot be announced definitely until after the completion of the new municipal budget. Tentative plans call for concerts in the Lyric Theatre during the remaining winter months. J. L.

GORODNITZKI TRIUMPHS AT WORCESTER FESTIVAL

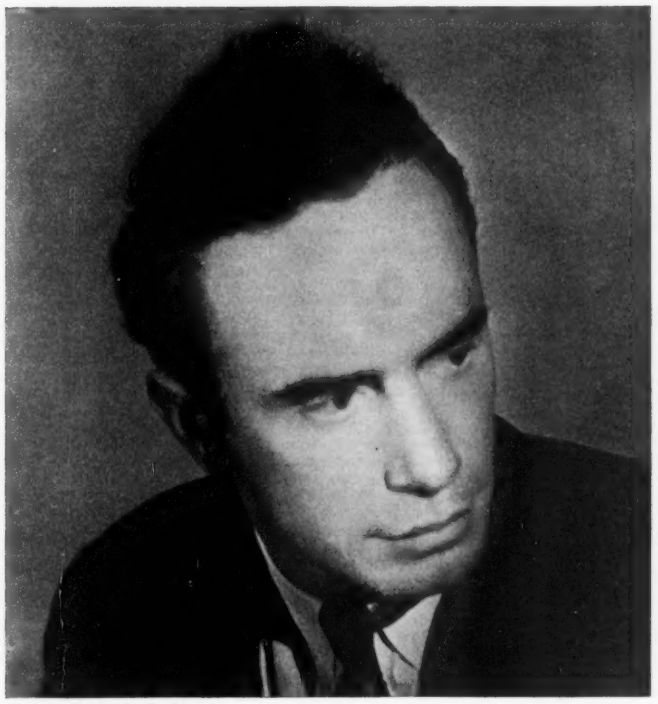

Photo by University Studios

A. WALTER KRAMER
Guest Critic, Worcester Post

The soloist, Sascha Gorodnitzki, had the ovation of the evening after his performance of Liszt's Concerto in E flat. This young artist played this brilliant old work with a complete command of its contents, displaying a technical equipment that satisfied every demand. His octave passages were carried off thrillingly. The pyrotechnical side of the piece still captivates when it is played with so much skill, for it is piano music, written by the master pianist of his day for master pianists to play.

The audience was aroused by Mr. Gorodnitzki's electrifying performance. It gave him so much applause at the close that I could scarcely believe my ears. Was this the audience which at the opening concert sat back and applauded with so much restraint that I was moved to discuss it in my review of that event? Surely my comment could not have spurred it on to such a demonstration last evening. I conclude, therefore, that Mr. Gorodnitzki was entirely responsible for it. He came out again and again while the applause continued and then added an encore, the Liszt "Campanella", another thrilling example of his magnificent control of the keyboard.

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Italy Moves to Protect Her Native Musical Art

Folklore and Dancing Also to Be Featured—Restrictions on Foreign Works—Operatic Contest and Singers' Competition—Lyrical Premières Open Season

MILAN.—Another characteristic act of Mussolini that shows the personal interest he is now taking in the Italian stage and arts in general, is his recent decision that solemn celebrations in honor of Gioacchino Rossini, Raffaello Sanzio and Giacomo Leopardi shall be held next summer in the Adriatic provinces of the Marches. The Adriatic has also seen the inaugural at the annual autumn fair in Bari, of an undertaking personally approved by Il Duce, in favor of the revival and propagation of Italy's rich folklore patrimony.

This enterprise, styled Teatro della Gente Nostra (Theatre of Our Folk), is captained by the painter Paolo Reni and Dr. Augusto Pagan, who was for seven years artistic director of Podrecca's Teatro dei Piccoli. It offers a series of synthetic tableaux presenting the most picturesque and typical Italian folk manifestations, including songs, dances and local rites, all in costume. There is also an allegorical group representing Fascist achievements—the reclamation of the land and colonies, the wheat and rice campaigns, the *festa dell'uva* and citron fruit festivals, maternity assistance, etc.

The songs and dances, ranging from comic and burlesque to sentimental and dramatic, comprise Florentine folklore of the *Duecento* and *Quattrocento*, Venetian of the *Cinque* and *Settecento*, Bolognese and Ligurian of the *Quattrocento* and *Cinquecento*, and so on to the Novecento of all provinces. Suggestive titles: Castles of Val d'Aosta (Piedmont), Legend of the Siren of the Lake (Lombardy), Sun and Bread (Romagna), Stornelli d'Amore (Tuscany), Nuptial Rites (Abruzzi), The Three Nights of Chastity (Puglie), The Belle of the Seven Cedars (Sicily), Wedding Festival (Sardinia). Respighi, Mulè, Mascagni, Giordano and Lualdi are named among the musical collaborators. After its run at Bari, the company is slated to tour Italy, with the support of the National Recreational Movement.

A similar but more radical and far-reaching movement to foster Italian music, new and old, is the plan of a "campaign for the restoration of our national values" which Sen. Guido Visconti di Modrone, in a paper read a few days ago at the Rotarian Convention of Florence, stated had been approved *"in altissimo loco"*—in the highest quarter, "where the wish and the deed are one"—a veiled but manifest reference to Mussolini.

ITALIANITA

Senator Visconti, a son of the noted Scala impresario, and brother of the present Scala board chairman and *podestà* of Milan, is himself a cultured musician who, as an orchestral conductor, has for many years led tours of Italian opera companies abroad and organized Italian musical institutes, more recently in Egypt and the French and Italian colonies of North Africa. The project for which he is a spokesman contemplates governmental supervision to protect the *Italianità* of the nation's musical activities in the three fields of opera seasons, concert programs and performers. The latter two appear the more urgent, since opera bills here are already almost exclusively of Italian works, and the bulk of the country's opera personnel is likewise native.

The campaign is thus directed particularly toward concert programs and artists. I should hasten to explain that only moderate restrictive measures are advocated. The Italian project is as different from Hitlerite chauvinism as day is from night. The extremists who are crying for rigid customs barriers to shut out all, or nearly all, modern foreign scores and foreign performers, save a few of the greatest, are not, fortunately, being listened to. A couple of years ago, the Minister of National Education issued a circular prescribing that at least half of every concert program should consist of Italian works. Only desultory efforts were made to enforce it. The idea it now seems, is to insist on some such ruling, to be applied with discretionary elasticity.

HOSPITALITY, BUT—

Italian musical institutions certainly desire to maintain their country's traditional hospitality to the best that the outside world has to offer, and no one dreams of excluding the great classics and romantics, or even the salient contemporary masterpieces of foreign lands, from the programs of the peninsula. But the musicians, critics and Fascist authorities, from Il Duce down, who sponsor the Visconti plan feel that the concert halls here offer too much hackneyed foreign fare (too much Liszt pyrotechnics, for example) and shamefully neglect the treasures of Italy's musical past, as well as the significant efforts of her contemporaries.

One of the champions of this campaign, the Florentine musicologist Arnaldo Bonaventura, enlarges on the point. Why do visiting pianists, he complains, never perform a musical giant of the stature of Frescobaldi or the fine works of Bernardo Pasquini, now available in Felice Boghen's excellent modern edition, or the admirable sonatas of Muzio Clementi? Probably, he thinks, because they are unacquainted with them. And of Domenico Scarlatti, is there nothing to offer besides the usual Pastorale, Capriccio and Giga? And of the later decadent period, why, continues the proponent, should such worthies as Golinelli, Rinaldi and Andreoli be quite abandoned today, let alone the moderns of the category of Busoni and Martucci and the native contemporaries in the pianistic tonal art? And the same for violin literature.

Italian symphonic and instrumental chamber music, Bonaventura insists, is in a worse plight on the home programs, partly because less abundant. He and his co-advocates think the symphonies of Vivaldi, Sammartini, Giulini, Alessandro Scarlatti, Cimarosa, Porpora, as well as the moderns, are too little heard. Also, since Wagner's overtures and opera excerpts are given in concert, why not more often those of Cherubini, Spontini, Paisiello, Morlacchi, Sacchini, Cimarosa and a wider range in Rossini and Verdi? Likewise, he says, for chamber ensembles, in which the native literature is rich, from Boccherini and Cherubini down through Bazzini, Sgambati, Busoni, Martucci, Bossi and Wolf-Ferrari to Malipiero, Pizzetti, Respighi, Casella, Alfano, Pratella, Guerrini and many others.

QUOTA SYSTEM FOR FOREIGN ARTISTS?

A corollary of the campaign is increased protection for native performers. There is no doubt that Italian audiences, through instinctive curiosity and partly, also, from some snobbery for things foreign, prefer recitalists flaunting Slav, Teutonic or Magyar names, to the neglect of equivalent or superior home talent—a situation not peculiar to Italy alone. The authorities think something positive should now be done to check this tendency, not with a boycott, but with measures guaranteeing that imported talent shall not too far exceed the domestic and exported product. A quota system of control on a reciprocity basis will perhaps be applied. The same principles are evoked as to teaching methods and texts in the national conservatories. Italy, it is claimed, has ample pedagogical material.

A direct outgrowth of the above movement is the recent foundation in Rome of an Accademia di Musiche Contemporanee, under the presidency of Ettore Romagnoli of the Royal Italian Academy. Its program is, firstly, to promote and coördinate the performance of Italy's foremost living composers at home and, secondly, to organize their expansion abroad through artistic exchanges with foreign countries. The Academy of Contemporary Music therefore invites music societies, cultural groups and broadcasting companies throughout the world to devote at least one evening a year to Italian contemporaries in return for like favors here, and suggests specific programs. Italian societies abroad will be called on to do this as a matter of patriotism. In short, another form of propaganda, possibly more effective than restrictive measures.

CONTESTS FOR ASPIRANTS TO FAME

Another governmental enterprise in favor of music is the contest among aspiring young opera singers, organized by the Federation of Theatrical Syndicates, with Gino Marinuzzi as jury chairman. No less than 300 candidates presented themselves at the Royal Opera House on September 28 for the preliminary auditions, and a large number also at Milan and Bologna early this month. The finals, with twenty-four contestants, were slated for mid-October at the Teatro Duse of the university city. The prizes are scholarships, with an opportunity for rapid promotion to the solo personnel of the Royal Opera. The Hon. Starace, secretary of the Fascist Party, was present personally at the Rome auditions.

A similar undertaking is the experimental opera stage promoted by the Oberdan Fascist District Group of Milan at the new Teatro del Littorio (Lictorial Theatre) in Via Cadamosto. Its purpose is "to open the way to many first-class vocal elements too often neglected or wholly abandoned to themselves and thus unable to assert themselves." The season will run from October to June. This Yelpers' Mecca is open to Italians and foreigners alike, and will permit many deluded wretches, besides real talent, to make débuts otherwise difficult.

MAKING THE BOY SCOUT MUSICAL

An important measure for the inculcation of choral singing in Italian youth is seen in the recent circular of the Hon. Renato Ricci, president of the Opera Nazionale Balilla (Fascist Boy Scout Movement), instituting a choral academy of eighty mixed voices among the boy and girl scouts of each city of the peninsula, with competitive admission of both members and teachers. Theory, sol-fa, ensemble singing by ear and sight reading will be taught. A supplementary ruling, signed by Starace, has made it compulsory for the bands and choruses of the National Recreational Movement (Dopolavoro) to serve on holidays in the public squares, in rotation with the professional groups, these latter serving as examples for emulation. Thus Italy, willy nilly, is to become more lyrical than ever!

This summer has been particularly rich in folklore festivals, all promoted by the authorities, local or regional. The most picturesque and characteristic, musically, was the national costume meet just held at Merano in the Italian Tyrol. It made a vivid panorama of the *italica gente*, from the Alps to Sicily. All the groups were in the traditional local costume and performed their respective folksongs and dances, with their choruses and bands. A highly interesting gathering, on which one is tempted to dilate with details. A smaller affair, representing the Northern provinces only, was held at Lecco on Lake Como, while Bellagio and the upper basin of the same lake was the scene of an elaborate *festa* similar to that of Baveno and Stresa last year. Intra (Lake Maggiore) had a local affair, also Lugo in Romagna.

PRIZE WITHOUT GLORY

The second prize-winning opera of the Theatrical Corporation—Triennial Fair contest, performed in oratorio form at the Palazzo dell'Arte of Milan before the same jury (Pizzetti, Respighi, Mulè, etc.) and the public—was Pasquale La Rotella's three-act Corsaresca, styled a "tragic vision," book by Enrico Cavacchioli. This verbose poetic conceit is a fable, of indeterminate place and period, recounting the struggles and love dialogues of a corsair chieftain in the wiles of a siren. The libretto has humanity and dramatic situations, but degenerates into verbal preciosity and outworn heroic clichés.

La Rotella (Bitonto, 1880) is a Pugliese conductor-composer, a graduate of the Naples Conservatory, and lately chief baton at the Bari Opera. He is known also in America and produced three operas a couple of decades ago, two in his home town and one in Milan. He has not covered himself with glory in this score. Save for brief moments, such as the prelude, Corsaresca has little that evokes the virile legendary world of sea pirates. His personages are conventional puppets; the chief is a ranting opera tenor and the siren a frivolous operetta soubrette of a type seductive to sailors on shore leave in the tropics.

OPERATIC BAPTISMS

The stale discourse of this score fluctuates between the poles of an artificial tortuousness and a bloated *cantabilità*, sprinkled with descriptive passages, peppered with trumpets and trombones and otherwise spiced with countless borrowed condiments bluffing at modernity—in short, a cheap, tinselly and fragmentary work devoid of personality. The long-locked composer conducted before a half-filled hall—how much a paying audience it would be difficult to say. In justice, it must be added that those present gave evidence of enjoying it. The fine Scala chorus and Delia Sanzio (siren) were the best interpreters.

Passing mention should be made, before closing this letter, of other new operas recently baptized in Italy, but concerning whose merits I am unable to pronounce. They are Corradino lo Svevo, one act by Pino Donati (Teatro Sociale, Trent); La Bardana, one act by Cirillo Casiraghi (Monza); La Notte Ghibellina, three acts by Raffaele Malaspina (Teramo), and the oratorio Desolazione di Maria, by Antonio Sani (church of San Filippo in Perugia). Zandonai's Farsa Amorosa, successfully premiered at the Rome Opera last season, met with equal favor in the composer's home city (Trent) this summer. There were twenty-five plaudits and curtain calls. Alfredo Casella's Donna Serpente, produced in the capital's house the season previous, will be mounted in November in a German edition at the National-theatre of Mannheim, general music director Wüst conducting.

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NEW YORK CONCERTS

OCTOBER 23

Aleksandr Helmann Giving the first of three recitals at Town Hall, Aleksandr Helmann, young Russian pianist, revealed a temperamental equipment and considerable technical skill in a program of Bach, Brahms, Chopin, Ravel and Paganini-Liszt. His ability to execute scale passages with exemplary finish and encompass the *bravura* demands of his works was more evident in his playing, however, than command of the structural requirements; nor did his performances reveal much emotional depth, though there was an indication that these qualities may be added with greater maturity. In Chopin's sonata in B minor, one missed the galvanizing power of a true romantic conception of the work, and to some extent his performance of Ravel's Jeux d'eau also lacked the coloristic and poetic qualities of this tone painting. Mr. Helmann, the program stated, had himself transcribed the version of the toccata and fugue in D minor of Bach which he performed, and also had "rearranged" the Paganini-Liszt La Campanella. The personable young artist played without platform lights, *a la* Paderewski, and his audience was exceptionally cordial. At the close a half-dozen encores were demanded.

Margaret Olsen In an evening song recital at the Barbizon-Plaza, Margaret Olsen, soprano, sang a generous program which ranged from Handel's Oh, Had I Jubal's Lyre and Bach's Dissolve, O Heart and Jauchzet Gott in allen Landen, through a French group by Debussy, Hahn and Fourdrain, and Scandinavian works by Grieg, Palmgren and less familiar composers, to a final group in English by Watts, Shaw, Kramer, Chester B. Searle and Arthur Bergh.

The soprano is the possessor of a clear and sizeable voice of individual timbre which she used with skill to create emotional moods. The early works of Bach and Handel had felicity in interpretation and genuine musicianship. The groups in Norwegian and Swedish were sung with particular charm and authenticity. Several encores were asked by the large audience. Edwin McArthur was the collaborator at the piano.

OCTOBER 24

Philadelphia Orchestra An amazingly arresting and beautifully interpreted and performed concert was the opening event in the 1933-34 series at Carnegie Hall, of the ever welcome Philadelphia Orchestra.

Leopold Stokowski on this occasion made one of his too infrequent appearances in the metropolis, and that leader was in his intensive and compelling mood. He gave a deeply appealing version of Brahms' second symphony, in which the leader stressed all its tender beauty, fertility of orchestration, and warm human feeling. It was a reading whose eloquence will long be treasured by those whom it delighted and moved.

The so called "little" G minor Fugue by Bach (the name of the orchestrator remained unannounced in the program) opened the program reverently and, in the thrilling climax, also resoundingly. At the end of the concert, there was Ravel's Rapsodie Espagnole, played with unsurpassable delicacy, color, and vim.

The quasi novelty of the evening (it had been heard here in 1929, played by the Juilliard Orchestra) consisted of a Concerto Sacro, by Werner Josten, who is connected with the music department of Smith College. Mr. Josten's opus is an orchestral, and not a solo concerto. Its title "Sacro," results from the intention and nature of the work, which is a setting to music of the impressions aroused in the composer on viewing the painted triptych by Mathias Grünewald, (sixteenth century Rhenish painter) over the Isenheim altar at Colmar, in Alsace. With a modern sense of orchestral technic, tastefully atmospheric in adaptation, and with deep religious and musical feeling, Mr. Josten portrays these episodes and reactions:

THE ANNUNCIATION: Mary's dream—O Sanctissima—The Passion—The Angel proclaims victory over death—Mary's ecstasy—The Angel departs—Mary sinks again into sleep.

THE MIRACLE: Mary's fear and anguish—Voice of comfort from above—Mary remembers the prophecy—The Miracle is preparing—The Miracle is wrought.

The Josten music, appropriately "old" in character, suggests successfully the polyphony and something of the austerity of early writers, and yet has consistent melodic basis and some dramatic movement. It is a finely wrought score, the product of a sensitive and imaginative musician. The concerto is in two parts, of which only the first was played last week. Mr. Josten, at the piano, handled tactfully the harplike contributions woven into the score. He received warm applause and recalls from a large audience which plainly liked his composition exceptionally well.

OCTOBER 25

New York Civic Orchestra The concert of the New York Civic Orchestra (Rudolph Thomas, conductor) on Wednesday afternoon at the American Museum of Natural History, had Georg Fassnacht, tenor, as soloist, and also listed the first performance of Pimsleur's Meditative Nocturne. The other numbers were Gluck's overture to Iphigenia in Aulis, Bach's Brandenburg concerto No. 3, Afternoon of a Faun (Debussy) and the overture to Wagner's Tannhäuser. The orchestra responded with their accustomed alertness and tonal pliability to the expert guidance of Mr. Thomas. Mr. Fassnacht sang two Wagner excerpts, the finale from the third act of Lohengrin and Siegmund's Sword Song from Die Walküre. He has a voice of proportions appropriate to this music, and he used it with skill. A capacity audience applauded him.

Gladys Avery Gladys Avery, a soprano from Boston, heard in recital at Town Hall, showed excellent taste and a high degree of culture in the arrangement and presentation of her program. With Celius Dougherty as an able piano collaborator, Miss Avery presented a list of delightful and well chosen numbers, ranging from Cesti's E dove t'aggiri, Campra's Charmant Papillon, and Mozart's recitative and rondo, Mia speranza adorata, to Lieder by Schubert, Brahms and Wolf, songs by Fauré, Hahn and Dalcroze, and a group in English, including two works by the recitalist and Carpenter's Go, Lovely Rose and Shepherd's Light, My Light. The major item with regard to technical demands, was Zerbinetta's aria from Strauss' Ariadne auf Naxos. Miss Avery captured the mood of her Lieder and French songs particularly well, in which she was rather more successful than with the coloratura style. Her audience was warmly appreciative, and encores were given.

OCTOBER 26

Philharmonic Orchestra Facile inspiration and ponderous erudition shared the program of the Thursday evening and Friday afternoon concerts at Carnegie Hall. There was Mozart's symphony No. 28, in C major (Koechel 200), and Bruckner's No. 8, in C minor. Bruno Walter, equally conversant with the demands of both types of composition, projected them to the best possible advantage, and incidentally gave further proof of his remarkable memory by conducting entirely without score.

The Mozart symphony was done with a considerably reduced orchestra, according to the custom now almost universally approved; and its youthful, sunny spirit and unaffected melodiousness combined once again to endear the greatest of all musical prodigies to the hearts of posterity. Delightful music throughout, delightfully played.

The first American performance of Bruckner's work was given by the Boston Symphony Orchestra, under Max Fiedler, in Boston on March 12, 1909; six days later the same organization introduced it in New York. The New York Philharmonic, with Josef Stransky conducting, first played it at Carnegie Hall on November 28, 1919. Since then it has been presented three times by Otto Klemperer, with the New York Symphony Society during the season 1925-26, and by Willem van Hoogstraten at the Lewisohn Stadium, in August, 1930. Bruckner began the symphony in 1884, when he was in his sixtieth year, and did not give it to the world as completed until 1890. The work was first performed by the Vienna Philharmonic Orchestra, under Hans Richter, in 1892.

Considered as program music the work was, according to a prominent disciple of Bruckner, fashioned to "evoke the form of Aeschylean Prometheus; to typify the plain, honest, docile, long-suffering 'German Michael'; to pay homage to the all loving Father of mankind in his measureless wealth of mercy; and finally to utter the 'spirit of heroism in the service of the Divine.'"

That Bruckner succeeded in fulfilling his self-allotted program there can be no doubt; but whether he presented to the world music that is intrinsically beautiful and soul-stirring is not so certain. Adherents of the so-called "Bruckner cult" conceive themselves to be tremendously edified by the eighth symphony; but the faithful are relatively few in numbers. Those that do not respond to this composer's muse find him prolix, ponderous and uninspired; and it does not require a musical statistician to determine the fact that the unresponsive are enormously in the ascendancy.

Under the skilled and persuasive guidance of Mr. Walter, the Philharmonic players were at their best. Refined tone quality, ample volume without roughness, and technical accuracy obtained throughout the concert; and in addition, the sympathetic bond between conductor and players which is so essential to a high-class performance was gratifyingly in evidence.

Juan Reyes A brilliant technical equipment was displayed by Juan Reyes, Chilean pianist, in his New York début at Town Hall. His program included Emil Sauer's arrangement of Bach's Chromatic Fantasie and Fugue, as well as two compositions by the former, under whom Mr. Reyes has studied; Beethoven's Rondo in G major; Chopin's sonata in B minor; smaller works by Albéniz, de Falla and Schumann; and the Liszt paraphrase of the Tannhäuser overture. If Mr. Reyes' expressive powers were always as much to the fore as his command of the mechanics of piano-playing, which are moulded in the great tradition of the Romantic school, he would be without doubt a virtuoso of leading rank. There were many moments of utmost tonal power and brilliancy in his performance of the Chopin sonata—particularly in the fleet opening and closing measures of the *scherzo* and the finale. The *largo* was gravely paced and revealed perhaps the deepest degree of feeling which the pianist vouchsafed in this program. The Bach arrangement was again marked for its clear-cut definition of structure, as was the Beethoven rondo. The audience was extremely cordial, and the pianist granted several encores.

OCTOBER 27

Greek Byzantine Vocal Ensemble That original and accomplished organization, the Greek Byzantine Vocal Ensemble, consisting of Messrs. Christos Vrionides, director, D. Criona, W. H. Van Woert, N. Karlash and A. Kouochkin, who had been heard in New York last season, again won warm and sincere applause in their Town Hall concert. The singers, whose *a cappella* work is of inimitable harmonic richness and atmospheric charm in works of the Byzantine liturgy and in the folk music of Eastern Europe, on this occasion extended their repertoire to include three American Indian songs arranged by Helen H. Roberts, the credo from a Missa Symphonica by John Becker, and a madrigal in quarter tones by Ray Green. The latter pair of works had first performances. The program also included the First Pythic Ode of Pindar, old English madrigals by Thomas Morley and John Bennett, and a number of Greek folk songs and compositions of Mr. Vrionides, as well as a group of Russian works. The ensemble appeared in ecclesiastical robes for their second group, and in Greek national costume in the second half of the program. Eleanor Whitfield was at the piano for the latter group.

OCTOBER 28

Josef Lhevinne A Chopin program was the offering of Josef Lhevinne's matinee at Carnegie Hall, and a numerous band of adorers was on hand to acclaim the distinguished and popular pianist.

He played two ballades, G minor and F major; two etudes, op. 25, F. major and A minor; E major scherzo; the entire set of preludes, twenty-four in number; Fantaisie Impromptu, C sharp minor; mazurka, op. 56; valse, A flat, op. 42; and Polonaise, A flat, op. 53.

The art of Lhevinne needs no detailed elucidation for concert-goers, as it constitutes one of the shining achievements in the field of higher pianism. The master surveys his musical material from Olympian heights, and delivers it with the authority which emanates only from the anointed conquerors of the keyboard. His style is essentially not a tumultuous one, but rather a contemplative reflection of the composer's meanings. Nevertheless, Lhevinne can strike fire when the spirit impels him, and then he summons the flame of the keyboard. In the main, however, he prefers to be its poet and sage.

Delights of touch, tone, pedalling, and interpretative nuance, were in all the Lhevinne performances last Saturday, and they stirred his listeners to continual applause. Recalls alone did not satisfy them, and the insistent demonstrations moved the artist to grant repetitions and encores. The occasion marked another complete triumph for Josef Lhevinne.

OCTOBER 29

Pro Arte Quartet Superb playing marked the first appearance in New York this season of the Pro Arte Quartet at Town Hall on Sunday afternoon. The eminent Belgian organization, composed of Alphonse Onnou, first violin, Laurent

(*Continued on page 17*)

MARJORIE

GARRIGUE

American Pianist

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NEW YORK NOVEMBER 4, 1933 No. 2795

If things work out as planned, both the Metropolitan and Chicago Civic operas will reopen on December 26.

—o—

Tschaikowsky as Piano Composer

The fortieth anniversary of Tschaikowsky's death, which occurs on November 6, finds the musical world still under the sway of his colorful and profoundly emotional utterances. Although there have been changing fashions in appraisal popular at one time or another, in which this composer was alternately lauded as a god and then decried as a crude emotionalist who perpetually wore his heart on the sleeve, his works (particularly those for orchestra) continue to hold their potency. They sound, and sound magnificently, in the concert room; they still hold a thrill even for blasé auditors when sympathetically performed. And this is true also of some of his chamber music and songs.

It was inevitable that after the popular tonal debauches of the earlier years of the century, the Pathetique should begin to seem over-luxurious in its grief to an eminently practical and unemotional age. Some of the ablest musicians and conductors of the middle generation also have revealed, at various times, a distaste for the highly-colored art of Tschaikowsky, which was hardly compatible with the dry, cerebral and wittily ironic products of the modern schools, the object of much admiration at the time. Such conductors as Toscanini and Koussevitzky have, however, reconsidered their drastic ban on this composer, and have reintroduced his works upon their programs. Indeed, in the case of the Boston Symphony Orchestra, a whole series of his compositions is in prospect for this anniversary season. This is almost certain to be the case in other cities, and it is probable that a new and juster appraisal of the composer's music may emerge from an impartial survey.

What of the piano compositions? Maurice Aronson, on page six of this issue, ably appraises the status of Tschaikowsky's various compositions for this instrument. As it is a moot question whether the Slavic composer's contributions to this field have withstood the onslaught of time as well as his orchestral music, the Musical Courier has also invited a number of eminent pianists to give their views on this matter in a symposium.

Closely associated with Tschaikowsky during the last few years of the composer's life was Josef Lhevinne. Relating his recollection of his last meeting with Tschaikowsky, Mr. Lhevinne said recently:

I was walking along the street one day when I encountered Tschaikowsky. He asked me to come with him to his hotel, explaining that he wished to show me a work he had recently completed. When we reached his rooms he brought out the manuscript of his Eighteen Pieces for Piano, Op. 72. He asked me if I would learn three of them while he was away on a trip to Petrograd and play them for him when he returned. The three he particularly wanted me to play were Scherzo Fantasie, Polonaise de Concert and Echo Rustique. I promised to do so, and took copies with me. But, alas, Tschaikowsky never returned from that visit to Petrograd.

The youth of Russia, Mr. Lhevinne stated, idolized Tschaikowsky and were tremendously influenced both by his ideas on music and his actual compositions. One of the great events of the era was the Tschaikowsky Festival held at Moscow, during which Arthur Nikisch played the entire cycle of symphonies by the Russian composer. Tickets were completely sold out many weeks in advance, people making pilgrimages from all over Russia for the event. The pianist is one of many admirers of the concerto in B flat minor. Of this work he said:

Although it is forty years since Tschaikowsky died and nearly sixty years since he wrote his piano concerto, it has retained its favor remarkably among pianists and concert audiences. This is because of its general melodic beauty, sweep of line, brilliant climaxes, clear and well defined structure and beautiful, sonorous orchestration. I think the introduction of the first movement is one of the most stirring passages in pianistic literature.

This concerto represented such an advanced step in piano technic that even the great Nicolas Rubinstein, to whom Tschaikowsky had planned to dedicate it, said it was unplayable. In fact, he said that he would not attempt to play it unless certain changes were made. This Tschaikowsky refused to do, declaring that he would not alter a single note. He changed the dedication to Hans von Bülow, who gave the concerto its premier performance in America.

Harold Bauer is among those who feel that Tschaikowsky's genius was not completely at home in the pianistic idiom. He writes as follows:

It would be a pity if, on the occasion of the commemoration of the fortieth anniversary of a great composer's death, a chorus of adulation from his admirers should sound out of tune because of one voice singing in a different key. I should prefer not to appear in the ensemble if the expression of my personal opinion seems to clash too violently with the judgment of those of my distinguished colleagues to whom you refer.

Furthermore, a natural reverence towards the memory of a genius whose music has brought joy to thousands for a number of years, causes one to pause before presuming to deliver a verdict that, after all, only future generations can properly give.

Aside from technical considerations and points of musical analysis, all of which can be discussed with profit and interest, the main object of your symposium is, I assume, to ascertain whether or not, in the opinion of those consulted, Tschaikowsky's piano compositions are likely to endure.

Speaking for myself, and with all due respect, I can only say that this music has not worn well. It has ceased to attract me and I can no longer find a place for any of the piano works on my programs.

Ossip Gabrilowitsch finds much to admire in the composer's early works for piano:

My impression is that in his earlier piano works, Tschaikowsky showed considerable understanding of the instrument and its requirements. This was probably due to the fact that in his young days he was quite a good pianist himself and devoted a considerable amount of time to playing the piano each day. In later years he neglected this practice and drifted away more and more from the piano toward the orchestra. Accordingly, his later compositions lack the so-called pianistic style. It would seem to me also that his earlier piano compositions have more delicate charm and fragrance than his later ones. During the last two decades of his life, he was engrossed in great conceptions of symphonic and operatic music and it is in these things that the strongest manifestations of his genius may be found.

Tschaikowsky's earlier piano compositions are salon music in the best sense of the word. I have never been in favor of using the word "salon" in a derogatory sense. We must not forget that Chopin, the greatest of all poets in the realm of piano music, wrote practically all his compositions for the salon and we must be mindful of the fact that the salon, during practically the entire nineteenth century, was the gathering place of all that was fine and most cultured, not only in music but also in literature and the other arts.

Many of Tschaikowsky's small piano works, such as Song of Autumn, Humoresque, Impromptu, and Barcarolle, etc., remain in the repertoire of concert pianists as true manifestations of that composer's exquisite individuality.

I am not particularly enthusiastic about Tschaikowsky's G major sonata, but while we speak of his works in major form, we must not forget that his B flat minor concerto for piano and orchestra is one of the important contributions in the literature of the piano.

Leopold Godowsky, while qualifying his admiration for the composer's constructive powers, finds the warmth of utterance in his works attractive:

Tschaikowsky's understanding of the piano, its character, its technical possibilities, its limitless range of expression, was only moderate. The piano idiom was foreign to him. His piano compositions attract the pianists solely by their melodic opulence, rhythmic vitality and irresistible temperament. His constructive skill, his sense of logical development, and his contrapuntal ability were not very great. His counterpoint was devoid of the emotional quality which each voice should have independently. Most exasperating are his trite, banal, ever recurring sequences.

In spite of all the aforementioned shortcomings, his music fascinates many by its heartfelt, touchingly humane character, by its genuinely Slavic tenderness and charm.

Less restrained in his appreciation is Rudolph Ganz, who deplores the tendency to neglect this composer's undeniably powerful piano productions:

It is regretful that the piano compositions of Tschaikowsky, with the exception of a few acknowledged masterworks, should slowly pass into oblivion, while the symphonies, the overtures, the suites and other smaller symphonic pieces have still a decided hold upon audiences practically all over the civilized world. Is it the master's strict adherence to academic, that is, rigid and drawn-out forms; is it his aggravating manner of repeating every two-bar or four-bar phrase, however charming or entertaining it be; or his apparent lack of interest in harmonic imagination, that have put the curse of old age upon so many of his otherwise powerful utterances?

We have the great B flat minor piano concerto, a masterwork of the first water, a milestone in piano writing (but also a milestone around the neck of many an overambitious young keyboarder). This is music conceived on the big line, music that excites, that makes people shout out of joy, music that glorifies national idioms, national temperament.

Brahms said to Tschaikowsky that he had nothing in common with his music. The *Herr Doktor* no doubt did not know some of the imperishable pages of The Twelve Months, delightful portraits for the piano, *à la* Schumann. They became and still are household-goods in music-loving families. They should be dusted off, however, once in a while because Tschaikowsky is still alive . . . within us.

This would seem to be a good judgment on the subject of Tschaikowsky's genius as a whole. In the long run, the general public is the final judge as to whether musical works are to survive. It is the best tribute to Tschaikowsky that so much of his music, as Mr. Ganz aptly says, "is still alive within us."

—o—

A Ballet Year

Each musical season in the United States has a physiognomy of its own. Owing to a kind Providence or some equally mysterious concatenation of events, one year sends the palpitating public a plethora of pianists, a deluge of gifted violinists, or a perfect aviary of resplendent vocalists. And even, in some especially fabulous seasons, eminent composer-conductors. All this if it is a good year; if it is not, there are lean times, long faces, and letters to the newspapers from persons of long memories, bewailing the fact that the world is out of joint, and the Golden Age of things melodic is receding into distance.

This season promises to be a ballet year. No matter what other important revelations are in store for the public, there is the certainty that America will see several imported dance groups of more than ordinary interest. It is an unusual coincidence that the same winter will behold the first visits to these shores of the Russian Ballet of Monte Carlo, the Jooss Dancers and Serge Lifar and his company. For, while it cannot be said that the dance has been neglected in America of recent years (with the growth of popularity of this form of art and the emergence of many striking terpsichorean groups of home vintage) and late seasons have seen the triumphs of La Argentina, Wigman, Kreutzberg and Shan-Kar, the newcomers pique the curiosity to a degree that has hardly been equalled since those days when the original Ballet Russe descended on this land and Pavlowa and Isadora Duncan made history in their respective fields.

When all is said, the ballet is not an indigenous American growth—if we except the pioneer work of Duncan. Though there have been many individual American dancers, some of whom have developed a "school" of their own, the United States has not produced any artistic units of the fructifying genius revealed in the Ballet Russe, with its fusion of the ideals of mimes such as Nijinsky, with the scenic art of a Bakst, and a highly colorful school of composers. The later period of the Diaghileff group—the neo-classic stage—though it showed a progressive decline in the scope and power of its presentations, witnessed so many historic premières of works by Stravinsky and others, allied to the decorative art of the post-impressionists, that it can truly be called one of the most brilliant associations of artists in modern annals.

A varied and piquant menu for the winter table—these artistic missionaries with their varied ideals and methods. They may well contribute to a widening of artistic horizons. In any case, 1933-34 swings wide the gates of the dance realm.

VARIATIONS

By Leonard Liebling

One of the important happenings in radio is the series of concerts which the Philadelphia Orchestra, led by Leopold Stokowski, will broadcast under commercial sponsorship.

The programs are to be of fifteen minute duration, and some musical purists are roundly criticizing that feature of the undertaking.

It is not clear why there should be objection to such a procedure, especially as the Philadelphia Orchestra gives regulation length programs over the air, unsponsored, on other occasions—weekly, in fact. Surely it is better to fill the fifteen minutes of radio time with symphony music splendidly interpreted and performed, than to devote the same interval to crooning, torch songs, or the thudding of jazz.

The doubters are trying to guess whether Stokowski intends to fill the period with one work lasting approximately fifteen minutes—of course there will be a short commercial announcement—or with several smaller pieces. His own advance declaration leaves something of a mystery, for he says that the little concerts will represent a certain line of continuity. Is he to play symphonies serially, spreading the movements over several programs?

Theodore Thomas used to perform separate sections of symphonies, without their contexts. The result was popular and in no way retarded the growth of musical appreciation in America. One of Thomas' favorite "solo" numbers was the Allegretto from Beethoven's seventh symphony. Even in Germany, I have heard separate movements of Beethoven symphonies played without revolution or riot on the part of the serious listeners.

Some of the Brahms, Haydn, Mozart, Schubert, Schumann, Dvorak, and Tschaikowsky symphonies can be so dismembered and still offer a satisfactory musical experience.

The late Henry T. Finck used to insist in his critical columns that many symphonic movements are not truly part of an organic whole, but represent independent conceptions, each one in itself a complete entity having no cyclic relation to the rest of the composition. The idea seems not entirely absurd when one remembers that even Beethoven and Brahms put into their symphonies not only themes but also long stretches of music originally conceived for other forms of composition.

Meanwhile, the Stokowski plan will be awaited with eager interest on the part of symphonic followers. He may be expected to solve the problem with his usual resourcefulness and originality.

* * *

The air is full of another orchestral radio rumor—in fact, the well informed say that the rumor has already been put into contract form. It concerns the most extensive and ambitious orchestral series ever put on the air, and December is to see its realization. Official advertising of the project may come at any moment, and possibly precede the publication of these lines.

* * *

Last Tuesday the Philadelphia Orchestra played a request program, selected by votes from listeners all over the country. It is instructive to observe what the voters asked for, and the order of their preference:

Beethoven's fifth symphony.
Tschaikowsky's sixth symphony ("Pathetique").
Tschaikowsky's fifth symphony.
Franck's symphony in D minor.
Schubert's "Unfinished" symphony.
Rimsky-Korsakoff's Scheherazade.
Wagner's Prelude and Love Death from Tristan und Isolde.
Brahms' symphony No. 1.
Beethoven's symphony No. 9.
Liszt's Les Preludes.
Wagner—Excerpts from Tannhäuser.
Beethoven's symphony No. 3.
Beethoven's symphony No. 7.
Dvorak's "New World" symphony.
Ravel's Bolero.
Tschaikowsky's symphony No. 4.
Tschaikowsky's Nutcracker suite.
Brahms' symphony No. 4.
Wagner—Excerpts from Lohengrin.
Sibelius' Finlandia.
Strauss' Death and Transfiguration.
Brahms' symphony No. 3.
Brahms' symphony No. 2.
Tschaikowsky's 1812 overture.
Debussy's L'Après-midi d'une Faune.

It is significant that no one appears to have asked for Beethoven's Pastorale Symphony. Laugh that off, as the slang comedian frequently remarks.

A special Schönberg concert, arranged by the League of Composers, will greet that celebrated gentleman in honor of his arrival in America . . . And after that, the same rarely broken silence which Schönberg's output has been suffering in this country of recent years?

* * *

November promises increased musical activity in Greater New York. Aside from the regular scheduled concerts of orchestras, choral bodies and chamber music organizations—to say nothing of opera at the Hippodrome—we shall have recitals by such well known soloists as John Charles Thomas, Hans Barth, Gabrilowitsch, Schnabel, Isador Achron, Gulia Bustabo, John Carroll, Heifetz, Iturbi, Ruth Slenczynski, Ornstein, Tibbett, Stueckgold.

* * *

Alfred Wallenstein and his cello constituted the real joy of many listeners at the Philharmonic concert last Sunday, for the only other music on the program was Bruckner's eighth symphony. The adherents of Bruckner still form a vast minority.

Wallenstein's contribution was a cello concerto by Tartini, arranged by Louis Delune from the original scoring for viol da gamba, strings, and two horns. It is beautiful eighteenth century music, gay, grave, and graceful by turns. The work makes high demands on the performer, tonally and technically, and the Wallenstein art met them triumphantly. His interpretation had the proper concomitants of nobility, suave execution, and classical repose. . . .

At this moment my desk is the recipient of a booklet, Bruckner Blätter, mailed from Vienna. What with the activities of the propaganda abroad, and those of the Bruckner Society of America, everything possible is being done to win wider recognition for the composer who was so long and so cruelly abused during his lifetime.

The Blätter tells of Bruckner performances (D minor Mass, F minor Mass, and F major quartet) at Salzburg last August; and of a Bruckner Festival at Munich, beginning October 23. The occasion featured the symphonies No.'s 2, 3, 4, 5; the F minor Mass, Te Deum, and shorter compositions. The last named two works were done also at Dortmund not long ago, in addition to the second and ninth symphonies.

There is a new Bruckner biography by Max Auer. Berlin celebrated the tenth anniversary of the existence of its local Bruckner Society. Graz has founded a Bruckner Chorus. Linz calls its music school, Bruckner Conservatorium.

The eighth symphony heard here last Sunday remains, for the present chronicler, a work of stupendous intention, forbidding length (one hour and twelve minutes), fine episodes and many futilities. Bruno Walter conducted it with complete clarity, devotion, and warmth.

* * *

Carleton Smith, of Chicago, communicates interestingly: "We have been entertaining Philip Hale this week. He said yesterday that the best remark in English about music came from Walt Whitman: 'All music is what awakes from you, when you are reminded by the instruments.' . . . A remark I heard after the Boston Symphony Orchestra performance here in Chicago last week, ran something like this: 'You know I have always expected something less than the best from a travelling orchestra, and I understand that these men rode all last night from Buffalo. But if all-night travelling from Buffalo makes an orchestra play like this another of our orchestras might with advantage be brought from Labrador or even from the North Pole.'"

* * *

Scientists might be able to figure out a connection between radium and radio. At any rate, I like this item in the New York World-Telegram of October 28: "Grace Fryer, of East Orange, twenty-second victim of *radio* poisoning in the old Orange plant of the United States Radium Corp., died in a hospital after four years' illness."

* * *

Also dear to my heart is the epigram in a letter received from Lee Ettelson, editor of the San Francisco Examiner: "Music is a fine thing if you can get it."

* * *

By M. McC. S., is relayed the following anecdote: "In the dining room of one of our best hotels, the orchestra was jazzing the aria, My Heart at Thy Sweet Voice, from Samson and Delilah. One of the guests, a musician, finally turned to her companion and, with the utmost seriousness remarked: 'I wonder if they know Parsifal.'"

* * *

E. T. inquires: "How can an unknown artist without means, become known? I am such a person, and managers tell me that I must secure a reputation before coming to them. But how? I need work and I am willing to work in order to demonstrate my ability. But where? I repeat, how can an unknown artist make the public and the newspapers 'take notice?'"

The most unfailing way, is to procure a sawed off shotgun and kill somebody with it—preferably a musical editor.

* * *

The ways of radio are strange. Albert Spalding is now a regular attraction on the air. One evening last week he played the *andante* from Mendelssohn's violin concerto and played it loftily and beautifully. Hardly had the last note died away when the orchestra sounded three or four chords not by Mendelssohn, and relayed into a baritone solo which continued the program—that vocalist's number being a song called Lonely Heart, or something of the sort, by the world's leading sob balladist, Irving Berlin. . . . And there are optimists who spread the tidings that radio is veering away from the cheap and shoddy and becoming artistically dignified and informed.

* * *

Paul Gundlach, of Teaneck, N. J., contributes a story:

"A former concertmaster told me some anecdotes the other day. Among them was one about a German amateur orchestra. The conductor had an incomplete score, which did not indicate which instrument was to perform a certain cadenza. At rehearsal, when the cadenza was reached, no one played it. 'Have you a cadenza in your part?', the conductor asked the first violinist. 'No,' was the answer. The same question elicited a negative also from flutist, oboist, and so on, until the conductor came to the clarinetist. He replied, 'Yes, I have a cadenza in my music, but the directions read *"ad libitum,"* and so I just didn't feel like playing it.'

"Perhaps Variations could elucidate the exact meaning of *'ad libitum,'* for those who do not know?"

* * *

Ad libitum is the favorite way for opera vocalists to sing when the conductor lets them do it.

* * *

At an orchestral concert by young composers which I heard not long ago, something which Haydn had once said, kept crowding into my mind, but I could not quite remember the exact wording. When I got home, I reached for J. C. Hadden's little volume on the symphonist, and found this passage—something he said to Kalkbrenner in Vienna: "I have only just learned in my old age how to use the wind instruments, and now that I do understand them, I must leave the world."

* * *

"If you think that the much discussed perfect crime cannot be committed," writes M. B. H., "try to tell one great pianist about the success of another."

* * *

Lily Pons' recent declaration that if she decides to give up singing she is convinced that she could make a living at farming, leads a Chicago newspaper to wonder where such a farm is located.

* * *

New York, October 29, 1933.

Dear Variations:

On page 24 (October 28) of your highly esteemed magazine, I just read the story about Leo Slezak and as his version, which he, himself, related to me just a few days after it happened, is really so much better, I want to send it to you, as follows:

In the last act when Slezak, as Lohengrin, went back to get into the skiff to depart, the stage-hands, occupied talking to each other, undoubtedly pulled the rope too early, leaving Lohengrin still on the shore. They awoke to reality and to Slezak's exclamation, *"Wann geht der nächste Schwan?"*

BERTA GERSTER GARDINI.

* * *

A newly invented robot is said to be able to answer 25,000 questions. . . . It is to be hoped that no one will ask—for the truth would hurt—why so many Americans go to football games, and so few attend symphony concerts.

* * *

Perhaps the robot also might answer Schumann's Why, and Schubert's Who Is Sylvia?

* * *

And how about Brünnhilde's *War es so schmählich was ich verbrach?*

At last, my dears, if rumor whispers truly, the Metropolitan is capitulating and, old diehards notwithstanding, is to have a new opera house in Rockefeller Centre. I was told that announcement of this great decision is to be made very shortly. Me and the Lord only hope this note gets printed before some other ferret kills the news-beat.

* * *

A friend of mine has a darkey maid who got all excited t'other day about a man selling what he called the Musical Elixir of Life. As she tells it, it goes something like this: "Dere he was, mam, standin' on de cornah, shoutin' 'bout dis gran' dope what is so smooth an' musical ter de breath and body. Sez he, 'Twill make ol' men young; 'twill make 'em jump wid harmony; 'twill make 'em live again. An', mam, Ah was dat invinced dat Ah bout a bottle fer ma husban', Jake."

* * *

Two w. k. managers once deadly rivals, and not so long ago, now go out to lunch together. What's more, they hang their coats on the same hook. Is it reciprocity or propinquity, Jack and Freddie?

* * *

Arthur Judson is often so durned busy he eats a standing lunch of a sandwich and drinks a glass of milk in his office. And I assure you, sweet creatures, it isn't because he has been on a horse or been severely reprimanded where it hurts worse.

* * *

Overheard at a nearby lunch table (I shall be discreet and not mention names):

"Why didn't you like the way I sang it?"

"Well (now don't get angry, dear) somehow it didn't have that life you put into it in rehearsal."

"The idea! It was done just the same way as I always do it. It wasn't a bit different. I felt it just the same way, and I didn't make a single mistake. I can't understand what's the matter with you nowadays; I never seem to please you. How you get that way I can't imagine. Now tell me just what was wrong about the way I sang that aria?"

"I just told you. It didn't have—"

"Any life. I heard you. But what do you mean? I phrased it correctly, didn't I?"

"Yes. Perfectly."

"I had enough support?"

"Yes. Absolutely."

"My tones were even and true, weren't they?"

"Yes."

"My diction was clear, wasn't it?"

"Yes, indeed."

"How about interpretation?"

"Fine."

"Now, I ask you. I never saw such a man. Here I do everything right and he says it's all wrong. You're cruel, you are. I just can't stand the way you treat me. Picking on me for every little thing. It isn't fair and I won't stand it. What was wrong? For heaven's sake tell me; don't sit there with your mouth wide open. Say something, can't you. I'm not mad. I want to know."

"I told you, didn't I?"

"Yes you did, but you didn't say anything. Tell me *what was wrong.*"

"Half-price to youse, lady. Faust's a swell opera, with one of the girls in tights."

"Ssh. The waiter'll hear you."

"I don't care. Tell me."

"Oh, what's the use. Let's go."

* * *

Hank Hadley and our Leonard were seen entering the scared—I mean sacred (forgive the misprint)—precincts of the Lotos Club the other noon. What an enervating place to make whoopee in.

* * *

Schnabel ran the employees of Steinway's ragged before his Philharmonic appearance. He played every piano in the establishment before he selected his favorite. Here's a chance for that firm to say authentically to every eager customer, "Yes, madam, Schnabel has played on this instrument."

* * *

Grena Bennett became a tough the other night and did a Mae West at the Bowery Ball. Costumed as one of the Gay Nineties (1898 was the year of Remember the Maine, Grena), she sang Tell Me, Pretty Maiden with the best of them. Bustle your hoops, my dear.

* * *

I'm told Charlie Wagner is all pepped up over Babe Ruth whom he is managing. Wrong again, I never said the Baseball King nor the candy manufacturer. I admonish you to wait a minute and not rush me. I'm referring to Ruth Slenczynski, the eight-year-old piano prodigy.

* * *

That guy, Sigmund Spaeth, has gone and got *another* book published. He calls it The Art of Enjoying Music—as if there was any art to that. However let that pass, please. I never start a discussion I can't finish by talking louder and faster than my protagonist.

Last week at the Barbizon-Plaza Sig had a big party to announce his tome to a panting public and our Leonard was master of ceremonies (how that lad does get around). Inadvertently he quoted the price of the book as twice as much as it really is. Upon correction L. L. said blithely, "I'm sorry, the price of it is not $4.50. That is the number of pages it has,, and I'm here to say that for what you will have to pay for it it's the biggest bargain in paper alone of any book on music for the past year."

No, I did not mention the correct price of the book above, nor the publishers, nor the place where you can buy it. Sig Spaeth has owed a friend of mine a lunch for two years. Why should I give him a free ad?

* * *

The W. W. Nortons threw another party for Roy Harris the other night. That tall, thin American composer must know some secret in his host's or hostess' past, the way they help him along the road to infamy.

This time they had the Pro Arte Quartet play Roy's quartet. After the audience of smartly gowned New Yorkers applauded it and wet their respective whistles the wholesome foursome played it again.

There were so many people there the elevator man of the building couldn't remember who the celebrities were. "I guess they all were great ones, sir. They sure all looked like somebody way up, except one little man."

"That must have been Dick Copley," I said, and thanked him.

* * *

Teddy Gannon has a cold. It's an awful one from the way I heard him talk. I was surprised that you'd say such things about the way you felt to such a pretty girl, Teddy. No explanations, old thing; I heard you.

* * *

Saw Walter Golde talking to friends on Fifty-eighth Street last Sunday. As I passed them unobtrusively I heard Walter say, "Bruckner? I should say not. You couldn't get me to listen to that stuff. When I was in Vienna I loved all his music but absence from it makes my heart grow fonder—of the music that matters."

Foreign News in Brief

Music Scheduled for Liège

LIÈGE, BELGIUM.—Among the principal musical events in Liège this season are concerts by Sergei Rachmaninoff, Alfred Cortot and Joseph Szigeti in the Oeuvres des Artists series, and, at the Conservatoire Concerts, Alexandre Brailowsky, Emanuel Feuermann and performances of Berlioz' Damnation of Faust, Mahler's fourth symphony and other works. E.

Mannheimer in Benefit Program

LONDON.—Frank Mannheimer, American pianist, played at a special concert in Bristol on October 7 for the benefit of the unemployed. He was the choice of a committee instructed to select an artist sure to draw a large audience. P.

From Our Readers

Protest Against Fees for Song Performance

New York, October 18, 1933.

To the Musical Courier:

A case of infringement of the copyright law pertaining to the restriction of public performance will soon be tested to determine whether or not we are required to pay fees for public performance of the songs of some of the foreign publishers.

A few years back some performance fees were collected by an alleged representative of a French Society until the matter was brought to the attention of the publishers. In this case the story goes that some artists and managers paid different sums, ranging from $10 to $50 for performance rights of a single song, and others did not pay, according to the judgment or daring of the performer. In some cases the songs were taken off the program to avoid the issue. No one reports any legal actions. Since this incident of ten or twelve years back, fees for performance have not been collected by the publishers to the knowledge of the profession.

The present case in point is a claim instituted against Frederick H. Haywood, a well known teacher of singing of New York City, by the Society of European Stage Authors and Composers, represented in the United States by Paul Heinecke of New York City.

On March 8, 1933, at the Salon de Musique, in the Barbizon-Plaza Hotel, New York City, Eleanor Blake, contralto, pupil of Mr. Haywood, gave a program including songs by modern Italian, French and German composers. Among the latter was a song by Erich Wolff, Knabe und Veilchen, published by Harmonie Verlag of Berlin, Germany.

On April 5, 1933, Mr. Haywood received notice from Mr. Heinecke's attorneys that because Miss Blake had used the Erich Wolff song without permission of the publishers or their American representatives, he was liable for the sum of $250 in settlement for the infringement of the copyright law. The complainant further claimed that because admission was charged and because the phrase, "Direction Frederick H. Haywood," appeared on the program he acted in the capacity of manager.

It is a well known fact that teachers assist their students in public presentation and use such expressions as "Under the direction of" . . . "Presented by" . . . etc. for the purpose of establishing the relation of teacher and pupil without any intention of being identified as concert managers.

This case will undoubtedly be of great interest to many teachers throughout the country who, assisting their pupils in like manner, unwittingly use a song that may be restricted without their knowledge.

It is the wish of the American Academy of Teachers of Singing and of the New York Singing Teachers Association to bring this case to the attention of their colleagues throughout the country.

We therefore protest against the principles involved in this complaint and particularly as they apply to a concert given under these circumstances, of a pupil in public presentation assisted by her instructor.

Every effort should be made to avoid the use of songs to which claim for infringement may be made.

GEORGE FERGUSSON, Chairman, The American Academy of Teachers for Singing
PERCY RECTOR STEPHENS, President, New York Singing Teachers' Association

Pietro A. Yon in Brooklyn Recital

Pietro A. Yon, organist of St. Patrick's Cathedral of New York, gave a sacred concert at St. Thomas Aquinas Church, Brooklyn, N. Y., on October 22. His program follows:

Toccata and fugue in D minor and Adagio in A minor (Bach); The Life of Christ (in five episodes), P. Yon; The Prophecy of Christ, Rorate Coeli; The Birth of Christ, Carl Schlegel, soloist; Gesu Bambino, John Finnegan, soloist; The Triumphal Entry of Christ into Jerusalem; Gloria laus et Honor, L. de Hieropolis, soloist; The Death of Christ, Christus Factus est, Mr. Schlegel, soloist; The Resurrection of Christ, Christ Triumphant, Mr. Finnegan, soloist, assisted by the New York Gregorian Club.

Part three: Piece Heroique (Franck), Marche Champetre (Boex), Echo (Yon) Irish Airs (aranged by Yon), Ave Maria (Bossi), Pietro Yon; Solemn Benediction—Panis Angelicus (Franck), E. Cibelli, soloist; Tantum Ergo (Dubois), J. Van Bommel, soloist; Divine Praises (Yon), composed for the occasion, and Holy God, We Praise Thy Name, New York Gregorian Club.

OBITUARY

Rudolf King

KANSAS CITY, MO.—Rudolf King, pianist and teacher of this city and formerly correspondent in Vienna for the Musical Courier, died at his home here on October 24. He was sixty-five and had lived in Kansas City for the last thirty-nine years.

Mr. King was born in Constantinople of English and Scottish parentage and received his music education in the capitals of Europe. He first came to America in 1885 when he went to Boston, returning to Berlin and Vienna for four years' further study. While he was there S. Kronberg of Kansas City wrote him inviting him to come to this city under his sponsorship. In 1894 Mr. King first played in Kansas City at the Kronberg Conservatory of Music. He had been active in the music life here, and many of his pupils are prominent artists and teachers.

Mr. King was a friend of Johannes Brahms, Leschetizky and Hans Richter, and acted as accompanist to Campanari, Henri Marteau, Reinald Werrenrath and others. He went to New York in 1928 to make records, and also accomplished the novel feat of playing the first piano part in two-piano compositions, accompanied by the recording of some noted artist. Mr. King's only survivor is his widow, Mrs. Joanna King. K.

Florence Persis Farnham Olmstead

Mrs. Florence Persis Farnham Olmstead, a member of the faculty of Smith College, Northampton, Mass., from 1907 to 1926 and a concert pianist, died in New York City on October 28. She was the wife of Prof. Robert E. S. Olmstead, formerly of Smith College. Since 1926 Prof. and Mrs. Olmstead had been living in Larchmont, N. Y.

Mrs. Olmstead was born in South Windsor, Conn., daughter of the late A. Ellery Farnham. She was a prominent member of the First Presbyterian Church in New York and active in musical circles. Her last concert was given in the Bushnell Memorial at Hartford, Conn., on May 26. In addition to her husband, she is survived by her mother, Mrs. A. S. Bird of Tolland, Conn., her daughter, Elizabeth S. Olmstead, and a sister, Mrs. Charles V. Pease.

Fullerton Waldo

PHILADELPHIA.—Fullerton Waldo, music critic, author and war correspondent, died here on October 24. Mr. Waldo was born in Cambridge, Mass., fifty-seven years ago. He graduated from Harvard, and taught at the Pomfret School for several years. In 1908 he became a member of the editorial staff of the Philadelphia Public Ledger. He went to Europe in 1917 as war correspondent for that paper, and after the conclusion of hostilities remained abroad to take part in the Near East relief work. After coming back to America he was appointed music critic for the Public Ledger. He wrote books on travel and music, the latter including Early Italian and French Opera and Modern French and Italian Opera. He is survived by four sisters. P.

William A. Howell

TOLEDO, O.—William A. Howell, sixty-nine years old, patron of music and leader of the Scottish Rite choir, died here on October 8. He was identified with the Scottish Rite choir for fifty years, and for a long period served as leader of the First Congregational Church choir. Mr. Howell was also chairman of the music committee of the Toledo Museum of Art, which fosters the Sunday afternoon free concert series. F. J.

Elizabeth T. Dawson

ROCHESTER, N. Y.—Mrs. Elizabeth T. Dawson, a former teacher of music at the University of Virginia and Stephen Girard College in Philadelphia, died in this city on October 28. She was fifty-one years old. Surviving are her husband, Seth F. Dawson, a son, Harold C. Dawson, and a brother, J. Curtiss Tennant, of Philadelphia. R.

James Phillips

NEWARK, N. J.—James Phillips, for fifty years a carillon player in this city, died on October 24 while playing the clavier in St. Patrick's Cathedral here. He was stricken with a heart attack as he was operating the chimes for noonday mass. Mr. Phillips was seventy-two. J.

Fred J. Rechlin

TERRE HAUTE, IND.—Fred J. Rechlin, well known local musician and composer and brother of Edward Rechlin, organist, died at his home here on October 11 following a short illness. Surviving are the widow, one brother and three sisters. M. P. D.

Richmond Symphony Orchestra Players Augmented to Eighty

Elsa Alsen to Be Soloist at First Concert

RICHMOND, VA.—Rehearsals of the Richmond Symphony Orchestra have begun in preparation for the concerts of the current season under the conductorship of Wheeler Beckett. Zinovy Kogan will be the concertmaster, replacing Anton Witek; Franz Kneisel acts as assistant concertmaster. The orchestra this year has been augmented to eighty members, with a large number of last season's players reëngaged. Ralph C. Eaton replaces G. Stanley Harding as business manager.

This year's concerts are beginning on November 6 at the Mosque, with Elsa Alsen, soprano, as the soloist. The first symphonic number is Dvorak's New World Symphony.

The first recital in Michaux Moody's series by the Vienna Sängerknaben, was given at the Mosque on October 24. They were received enthusiastically by a large audience.

BRAHMS PROGRAM PRESENTED

The initial concert by members of the Musicians' Club of Richmond was given at the Woman's Club on October 23, an entire Brahms program offered, with Grace and Frank Wendt, pianist and violinist; Louise Homer Stires, soprano; Eloise Florance, pianist; Adelaide W. Guigon, pianist, with George Harris, accompanist; and a mixed quartet of singers, including Ada Brooks Peake, Anna Nelson Garber, William L. Pierce and Carlton Kelley.

Mrs. Channing M. Ward was presented with a silver bowl by a number of her friends at this Musicians' Club concert, in appreciation of her tenure as president for the past three years. Mrs. William R. Trigg, Jr., the new president, made the presentation.

An orchestral organization known as the Richmond Civic Orchestra, conducted by Elizabeth Franklin Woodson, gave its first public concert at the Mosque on October 22. The featured number was Beethoven's fifth symphony. This orchestra has previously played under the name of the First Baptist Church Orchestral Society, with Minerva Sorg as concertmaster. Mrs. Grace Cosby Hudgins, contralto, sang a Saint-Saëns aria, and Wilfrid Pyle, pianist, played a concerto with the orchestra.

A simphonietta has been formed under the patronage of the Musicians' Club, with John Powell as sponsor and advisor. The personnel will be limited to ten violins, four violas, three cellos and two basses. The membership has been completed and there is already a waiting list. Miss Woodson will conduct. J. G. H.

Musicales

Henry Holden Huss Conducting Opera Course

Henry Holden Huss is conducting a course in German opera at Hunter College, New York, where he is a member of the faculty. The course comprises Die Meistersinger and the Ring operas, all thoroughly discussed as to plots and characters, and the various themes dissected and differentiated. Mr. Huss has an extensive background of musical knowledge, from which he draws generously, although avoiding the details of technical intricacies. He is interested rather in the field of psychology, musical, intellectual and emotional, which these works open up, and the various analogies and contrasts which they offer to present-day motives and achievements.

The lecture on October 25 was devoted to the part of the first act of Die Meistersinger dealing with the heckling of Walther by the academic Beckmesser and his mates. Mr. Huss, at the piano, played the piano score, interpolating the music with lively and informative comment on the themes, and the perversion of Walther's by Beckmesser and the burlesquing of the latter's by the young contestant. The lecturer drew apt parallel between Walther's romanticism and freedom and the inspiration of the best of the modernists of contemporary art. He also took the opportunity to show how this singer combined the best of the old teaching with his own freer idiom, citing one passage in particular where the young knight used a figure familiar in the Bach and Handel styles. These lectures are an intellectually stimulating experience and provide an excellent means of close acquaintance with the German repertoire. M. L. S.

* * *

La Forge-Berúmen Program at Bowery Mission

Johanna von Tiling, mezzo-soprano, was heard in a recital of German Lieder at the Bowery Mission, New York, on October 24. She was assisted at the piano by Harold Dart, pianist-accompanist. An audience of large proportions greeted the young artists with enthusiasm and they responded with many encores. Miss von Tiling has a voice of rich quality which she projects with skill and taste. Mr. Dart played excellent accompaniments. D.

* * *

Frederic Dixon Plays Recital

The Studio Concert Society presented Frederic Dixon in a recital at Aeolian Hall on October 29. The program opened with MacDowell's To a Water Lily and From the Depths (Sea Pieces) after which came a Liszt and Ravel number. Debussy was represented by Ondine, Poisson d'Or, Reflets Dans l'Eau and Jardins sous La Pluie. Shorter numbers by Smetana, Niemann, Fannie Dillon and Griffes preceded the Chopin prelude in D flat (Raindrop) and the etude, op. 25, No. 12, which closed the program.

Mr. Dixon has made remarkable strides in his playing since heard here publicly. He revealed fine technic, good tone and a fleetness of fingering, coupled with a sound musicianship, that made his playing thoroughly enjoyable. He was cordially received, and was forced to play several encores. The program was repeated at Mr. Dixon's studio the following Tuesday. V.

New York Concerts

(*Continued from page* 13)

Halleux, second violin, Germain Prevost, viola, and Robert Maas, cello, performed a program consisting of Brahms' quartet in C minor, op. 51, No. 1, the quartet, op. 7, No. 1, of Bartok, and Beethoven's monumental C sharp minor quartet, op. 131, with that unique sensitivity of ensemble and subtle adjustment of dynamics which make their playing unrivalled in this respect. It was a musicians' program, interpreted with a finesse to delight specialists in the tonal profession, and the capacity audience, including many eminent figures in music, testified to their pleasure throughout the concert.

The Brahms work was played with a silken delicacy and sharply etched structural outline, without a trace of sentimentality even in the glowing Romanze—a truly Gallic clarity and restraint pervading this exposition. It was a superbly modeled rather than a supremely moving performance. The Bartok quartet, with its occasional trace of folk motives, impressed particularly in the atmospheric evocation of pages in which the composer seems to reflect the clear light of a Hungarian countryside. The rhythmically involved *allegretto* was dextrously set forth: on the whole, an interesting work, but not of equal stature to the music that companioned it.

The Beethoven op. 131, with its cumulative power and broadly conceived canvas, provided a test in interpretative mastery to which the Belgian players were fully equal. Virtuosity of the highest order, combined with artistic sensibility and unanimity of style, won for the Pro Arte musicians an ovation at the close.

Philharmonic Orchestra Repeating the eighth Bruckner symphony heard on Thursday and Friday, Bruno Walter's only new work scheduled for this concert was the cello concerto in D major by Giuseppe Tartini with Alfred Wallenstein, first cellist of the orchestra, appearing as soloist.

Composed originally for viol da gamba, strings and two horns, the concerto was rearranged in 1910 by Louis Delune for solo cello with an orchestral accompaniment for strings, two horns and organ. The opus is in three movements and is delightfully put together in that crisp, melodic and harmonic utterance of the classic Italian school. The middle movement is especially attractive, poignant in feeling and with a melodic and contrapuntal essence that sounds beauty of a high order.

The work, as played by Mr. Wallenstein and Mr. Walter, received an exquisitely delicate performance. In an interpretation of tonal eloquence and high technical proficiency, Mr. Wallenstein was enthusiastically greeted by an audience which recalled him to the platform several times.

Helen Teschner Tas Marking her return to the concert platform after an absence of several seasons, during which she has been active on the faculty of a New York music school, Helen Teschner Tas, violinist, gave a program of large scope and mature artistry in Town Hall. Celius Dougherty was the piano collaborator in a list which included Tartini's sonata in G minor, Respighi's sonata in B minor, the Bach unaccompanied partita in D minor, and shorter works by Szymanowski, Paganini, Prokofieff, Samazeuilh and de Falla.

Mme. Tas is remembered for her fine achievements in the recital field in recent years, and on this occasion she revealed again her stylistic grasp and command of classic tradition in her tonally admirable projection of the Tartini sonata. Purity of intonation and balanced feeling for structure were outstanding in this portrayal which also won the ear by its warmth and clarity of tone. The Respighi sonata provided further opportunity for the surmounting of technical problems, and had a dramatic and well-conceived reading by both performers. The audience was warmly appreciative, and called for encores.

Mathilde McKinney Playing works by Mendelssohn, Scarlatti, Schumann and modern excerpts, Mathilde McKinney, pianist, was heard by an appreciative and markedly attentive matinee audience at The Barbizon. Of her offerings, Schumann's romantic sonata in F sharp minor was the most important item, and into the various movements she interpolated energy, sentiment and the many nuances characteristic of Schumann's romantic music. Ravel, Griffes and Debussy pieces concluded an interesting program.

Shan-Kar Shan-Kar and his troupe of dancers and musicians performed before a capacity house at Carnegie Hall on Sunday evening with their accustomed artistry and charm. The program, except for one or two new numbers, included familiar features of last year's appearances. The audience clamored for encores which were begged off, however, by Shan-Kar because, as he explained, "we leave for Canada at eleven o'clock."

Other Concerts

Wilma Hillberg, pianist, evening, October 24, Barbizon.

Johann Singer, pianist, evening, October 29, Barbizon-Plaza. E. Y. G.

Bruce Simonds Begins New Haven Series

Pianist's Authoritative Interpretations Cordially Received

NEW HAVEN, CONN.—The New Haven music season was initiated with its customary academic prestige on October 3, by Bruce Simonds, pianist and widely known teacher of the Yale Music School. Mr. Simonds plans to present the entire Beethoven sonata series in eight recitals during the course of the winter—a feat both prodigious and laudable. He has had the good sense to arrange the sonatas tastefully rather than chronologically. A large audience showed a cordial response to his excellent pianism at the first concert.

The Woolsey Hall Concert Series, under the able management of Daggett Lee, schedules Fritz Kreisler, November 2; Boston Symphony Orchestra, November 13; Lawrence Tibbett, December 13; Harold Bauer and Ossip Gabrilowitsch, in a two-piano recital, January 11; Lotte Lehmann, February 13; Boston Symphony Orchestra, February 27.

ORCHESTRAL SCHEDULE

The New Haven Symphony Orchestra will play five concerts, under the direction of David Stanley Smith. The first, on November 6, offers Vaughan Williams' London Symphony, a Bach suite for strings and six flutes, and a concertina for piano and orchestra, by Edward Burlingame Hill. Edward Gerschefsky, holder of a scholarship at the Yale Music School, will play the piano part.

The first two ensemble concerts, given by the faculty of the Yale Music School, is to be heard on November 4.

The Women's Choral Society will give two public performances this winter, under the direction of Richard Donovan, assistant dean of the music school. Mr. Donovan also leads the year-old Bach Cantata Club. E. Y. G.

Sanromá Relates His Summer Experiences in Puerto Rico

Young Boston Pianist Toured His Native Country to Teach and Play

BOSTON.—Jesús María Sanromá, young pianist of modernist tendencies, who recently played the solos in Constant Lambert's Rio Grande under Albert Stoessel at the Worcester (Mass.) Festival, is an artist who invites adverse criticism and shuns flattery. In a recent interview he said, "I only wish to learn how any performance of mine may have fallen short or how it may be bettered. And I hope you will believe me when I say that I become very uncomfortable when, no matter how honestly, I am told that my performance was good."

It was therefore only natural for him, discussing his concerts in Puerto Rico this past summer, constantly to include the names of his fellow-artists, Georges Laurent, solo flutist, and Jean Bedetti, solo cellist, of the Boston Symphony Orchestra. Sanromá, who is of Spanish descent and a native of Puerto Rico (and therefore insists on the Spanish spelling), received most of his musical training in Boston, and his career has been largely inseparable from that city. He returned, however, to his native land in the summer of 1932 to teach at the University of Puerto Rico and to give concerts.

TAUGHT AT UNIVERSITY

And again, in the summer just passed, Sanromá went back. "For two months I taught at the university, and was musical illustrator of the lecture-course in musical history, presenting a repertoire of ninety works of all schools, from the early clavecinists to Schönberg and Hindemith. And to make the vacation fuller, I gave, with Laurent and Bedetti, fifteen concerts—solo, orchestral, and chamber music.

"Most of the concerts were at the university in San Juan. Two of these were with orchestra, led by Augusto A. Rodríguez, whom I had taken back with me to Boston at the end of the previous summer, in order that he might study conducting. There were also several sonata recitals for cello and piano, and for flute and piano. And of course, numerous solo appearances at the piano. In addition there was a most interesting trio program for flute, cello and piano, including original works for those instruments by Leclair, Goossens, Pierné and Weber. While the bulk of the music-making was at San Juan, under the sponsorship of the university, I played a free outdoor program in my home town, Fajardo, and there were also concerts in Ponce and Maya Yagüez. A special program was presented for the Bishop and the family of the Governor of Puerto Rico.

"Wherever I went, went also my trusty Steinway, which I brought with me from Boston. My summer was not so tiring as you might think from all this, for it was so rich in experience and enjoyment.

"One of the most interesting things," he

JESÚS MARÍA SANROMÁ

said "was the capacity of the Puerto Rican audiences to appreciate music which is called heavy. Many of the programs contained sweetmeats, naturally, yet a concert of flute and piano sonatas, for example, was uncompromising, containing works in that form by Reinecke, Gaubert, Bach, Walter Piston, and Handel. The Piston work, in modern style (dedicated, by the way, to Laurent) had a big success. Of similar weight was a program for cello and piano, with sonatas by Beethoven, Brahms and Grieg. An orchestral program, consisting of Mozart's Kleine Nachtmusik, Saint-Saëns' A minor cello concerto, Brahms' Tragic overture, and the Beethoven Emperor concerto, might have been given by one of our own symphony orchestras, except perhaps for the presence of two concerti."

The proof, after all, of the success of artists and their programs is in repeat engagements. Sanromá is going back next summer to give more chamber music concerts. In addition, of course, he will teach at the university. M. S.

Madelena Paltengi to Give Recital

A recital in Italian, French, Spanish and English costumes by Madelena Paltengi, lyric soprano, is scheduled for tomorrow evening, November 5, at Aeolian Hall, New York. Alice Davis will be at the piano.

Recorders Garner More Music From Bach's Rich Cornucopia

Harpsichord Recording by Wanda Landowska of Goldberg Variations Planned—Columbia Features Violin Sonatas and Piano Works Played by Belgian Musicians—Goossens Arranges Bach—Recent Brahms Symphony Recording Arouses Reader Comment

By RICHARD GILBERT

Some issues back this column hazarded the assumption that as time goes on the recorders will become increasingly cognizant of the bountiful and felicitous instrumental music of the pre-Romantic era. Hundreds of unblemished masterpieces of the late seventeenth and early eighteenth centuries might provide repertoire departments of the phonograph companies with singularly convenient and desirable material with which to adorn future circumspective record catalogues. Not a little of Bach's music has already been engraved, more or less successfully. Both his religious and secular vocal and instrumental music have found disc representation through the throats and hands of many of the foremost virtuosi of the day. But Bach's tonal horn of plenty has just begun to be tapped.

What portends to be one of the most significant contributions to the Bach discography is now being planned in France: the recording of the complete Goldberg variations, as originally written for harpsichord, by Wanda Landowska.

Amazing Work Seldom Heard

These thirty variations constitute the most esoteric of Bach's keyboard compositions. The English suites, the partitas, the second series of preludes and fugues, the chromatic fantasy, and the Goldberg variations belong to Bach's last period. They complete triumphantly the large and resplendent array of pieces which he wrote for the clavier and other keyboard instruments. The most penetrating students of Bach claim these works to be the finest examples in their respective lines of art. The variations, perhaps, contain the greatest variety of difficulties for the performer, both in the manner of execution and of interpretation, that Bach ever included in a keyboard score. Authorities seem to be unanimous in the opinion that the set is in every way one of the most extraordinary and interesting works Bach produced. It has been hindered, however, from being generally known through being written for a harpsichord with two keyboards. And since the devices of technic invented by Bach to utilize this method of fingering (hand crossing, etc.) create extreme technical difficulties in modern performance, and because of the work's unusual length, it is seldom performed in concert. How these thirty variations came to be composed and named affords a curiously interesting tale:

A Contrapuntal Sedative

Bach's son Friedemann, the wayward one, had a student by the name of Johann Theophilus Goldberg whose instrumental precocity soon outstripped that of his master and he was promoted to the classes of J. S. himself. According to some chroniclers Goldberg's interests were taken in hand by a certain Baron Kaiserling who suffered from insomnia. The baron finally asked Bach to compose something for Goldberg to play to him while lying waiting in vain for sleep. Bach must have had a very high regard for the abilities of his pupil. For together they were eminently successful in contacting the baron with Morpheus. So much so, in fact, that the nobleman presented the composer with a snuff box containing a hundred *louis d'or*. "History does not record," adds Parry, in whose book, Bach, the above story appears, "what was paid to Goldberg for undertaking to play such difficult music late at night."

It must not be construed from the above that the Goldberg variations are conducive to slumber in every instance or that they are of the boresome variety. On the contrary, Bach's powers in this particular branch of clavier music are amply displayed. Technical vivacity distinguishes the inventions and a large variety of moods, redolent with feeling, companion Bach's canonic dexterity.

Choice of Interpreter

A more apt selection of an interpreter of these variations than Wanda Landowska may scarcely be imagined. Her present harpsichord records of music by Bach, Byrd, Daquin, Handel, Rameau and Mozart are unique in the field of reproduced music. The art of this high priestess of the "Music of the Past" is always perspicuously portrayed by a microphone which is on good terms with the characteristic timbre of her instrument. The proposed discs will present a scene otherwise denied to thousands of devoted Bachians; a picture wistfully painted by Emile Vuillermoz, *"Wanda Landowska, dans son petit temple de Saint-Leu-la-Forêt, joue du Bach sous les roses, pendant que les peupliers de son jardin, en frémissant doucement d'une volupté secrète, semblent prolonger la vibration légèredes cordes qu'elle caresse et enerve de ses doigts de fée."*

Mme. Landowska's recording of the Goldberg variations is to be issued on six large discs in an album obtainable through subscription only. This set is to be limited to 1,000 copies; but, as the enterprising local importers usually subscribe to an adequate number of these limited albums, it is surmised that copies will be available in America shortly after December 15, on which date the set is presented in France. It is earnestly suggested, however, that prospective purchasers remit their requisitions to the mail order houses as early as possible.

Two Bach Violin Sonatas

Bach wrote six sonatas each for accompanied and unaccompanied violin. Of the latter set, four have already been recorded. The works with piano are represented by recordings of the fourth, in C minor, and the sixth, in G major, recently made in Brussels by Alfred Dubois (whose Mozart and Vieuxtemps concerti recordings will be recalled) and Marcel Maas (a brother of the cellist of the Pro Arte Quartet). Four Columbia discs (Masterworks set No. 186) present performances of these vivacious pieces which are remarkable not so much for their polished virtuosity as for their sincere musicianship and perceptive feeling. The booklet accompanying the album precludes the necessity for any historical note here. It is sufficient in praising these discs to say that the music and playing is utterly ingratiating and that the clean, crisp recording is especially propitious.

Original Piano Works

On his own, Marcel Maas plays the toccata and fugue in C minor (three sides) and the fugue from the toccata and fugue in E minor (one side)—all pieces which Bach created for the keyboard. Here, too, the playing is eloquently self-effacing and the rich flow of Bach's rhapsodic and technical inspiration is given full rein. These records (Columbia Nos. 68131D and 68132D) present some of the Cantor's most romantic utterances together with a wealth of structural felicity. The recording is highly realistic.

Eugene Goossens supplied Sir Thomas Beecham with an arrangement of Bach music to be used for a ballet divertissement when the baronet produced the cantata, Phoebus and Pan, in the form of an opera in London some years ago. This music now appears on Victor disc No. 11427 as a suite in G, played by the London Symphony Orchestra, conducted by the transcriber. The movements, with the exception of the minuet, are taken from the French suite in G major. The minuet comes from the French suite in B minor. Succulent music this, full of *élan* and verve. Goossens' orchestration is dexterous and blithesome and the reproduction is skillfully realized. A disc for the Bachian tyro.

Victor Microphones Again

Our invitation to a readers' symposium on recent methods of orchestral recording in Camden studios brought several responses from a number of quarters. It was unanimously conceded that these methods are deleterious to desirable acoustic results. A contribution from Minneapolis, Minn., offers the most thorough reprimand, and with some hope of improving this situation it is herewith reproduced:

To the Phonograph Editor:

In your recent article you ask for the reader's reaction on your statements made in regard to the lack of "concert hall atmosphere" on certain records—particularly the recent recording of the Brahms fourth.

I am sure that there are a good many record collectors who have remarked on this defect of this and other sets recorded lately in this country. You deserve a vote of thanks for giving some publicity to the matter, and I hope it reaches the Victor studios. As you may agree, the HMV, Columbia, etc., success in recording, the last year especially, is due not so much to improvement in electrical amplification as it is to the study in those studios of reverberation. I believe I have read somewhere that in some of the studios of the new British Broadcasting building, the walls are lined with reversible narrow panels—wood on one side, acoustic tile on the other—so that the group broadcasting (and I presume, recording) will have sufficient "echo." Many sound engineers appear to forget that in an actual concert one's ear hears the same tone at least twice—once direct from the source of music, and at nearly the same time, again from the walls. Also, they appear to forget that one must really have more reverberation in recording than at an actual concert which one attends, due, I would guess, to the fact that when listening to a concert one has two ears to catch in some small varying degree slightly different reverberation times, while when listening to the record these different sources are crowded in a funnel through one speaker.

Possibly the lack of consideration of the recorders to this very important item is due to the fact that of necessity few engineers can also be musicians. At any rate, I think they could profitably listen to the examples you mention, where it does not appear as if the orchestra was playing in a barrel of felt, and also such examples of voice recording as the Hugo Wolf Vol. II, and compare it with the recent Victor Brahms Lieder album, to see how far the people across the water are ahead of us. The Brunswick record of the Berlin State Opera Orchestra playing Don Juan and Till Eulenspiegel makes an ordinary phonograph sound like the new Stromberg-Carlson machine, merely due to the effect of space in the hall.

Just as an experiment, I think the Victor on their next recording, ought to take the orchestra to some National Guard armory, put the microphones fifty feet away, turn on an extra amount of juice, and forget about their 10,000 cycles per second. Frankly, I believe that with the present reproducers, they would sell more records.

Very truly yours,
WALTER C. BRIGGS.

Proschowski Installs Radio Equipment

Frantz Proschowski of New York has recognized the increasing need for the training of singers for radio work by equipping his studio for instruction and coaching in this branch of vocal projection.

"I have installed in my school of singing a broadcast microphone audition system of the latest design," said Mr. Proschowski, "using a dynamic microphone capable of registering sound waves from thirty-two to 15,000 cycles, which registers sound far beyond audibility, and is as critical in response to the equipment employed by the finest broadcasting stations. My studios are so

FRANTZ PROSCHOWSKI

arranged that study and rehearsal of microphone technic can be acquired and the reception of sound is delivered through twin speakers, which respond to the most delicate shading, vocally, instrumentally and oratorically. I have done this for the benefit of my students for the proof of the pudding is in the eating and I am able to prove to my students that absolute correct tone production reproduces perfectly.

"Control rooms cannot alter your outstanding faults in singing and the man in the station cannot correct them. He may tell you to stand further away from the microphone, to sing across it, or to step back when you sing a high tone as the case may be, but other than that, he cannot help you if your voice is wrongly produced. Before reproduction can be made pleasant and perfect, the production must be perfect. This can only be accomplished by obeying to the utmost nature's laws of singing or speaking.

"Not only have I installed this exceedingly exact equipment for reproduction, but I have also placed on my staff, Polly Robertson, one of the finest accompanists and coaches in the city and one who absolutely knows the radio field. I am, therefore, glad to be able to offer this fully equipped studio to artists and students, speakers and singers that they may, before their auditions, feel absolutely at home with the microphone and that their faults may be corrected as they come to my attention through the loud speaker." D.

Directing Lights for "Romance of a People"

Rhea Silberta Tells the Details of Her Duties in the Huge Jewish Pageant

Rhea Silberta was assigned to the management of the lighting system at the Jewish pageant, Romance of a People, which had a long run in New York. Miss Silberta, a pianist and composer of prominence, was chosen for this post by Isaac Van Grove, the director, in preference to an electrical technician or scenic designer, and under her supervision light and sound have been brought to a high degree of synchronization.

"During the performance I personally directed the cueing of the lighting changes and modulations," Miss Silberta said. "Mounted on a little platform above the mezzanine, 600 feet from the stage, I sat equipped with a telephone head set so as to keep in immediate touch with Mr. Van Grove underneath the stage. To one of my ears was connected a small microphone, so that I heard a note the instant it was struck, for if I had waited until the sound came to my ears at that distance, at the same time it was heard by the audience beneath, I should have been half a second behind with the lights. Sixteen electricians working under me were given their cues directly by me, and I took my own cue from the music, although I had to be slightly ahead of the score to allow for the fraction of a second required to transmit instructions to the electricians.

A Little Exploited Field

"I believe that in this work I entered a field of modern art as yet little explored. The rhythm and shading of light," she said, "should be synchronized with music, just as dance figures follow the moods and modulations of a score. Lighting, in modern staging, is not static light, merely to enable us to see, but has its place in the production of scenic and psychological effects and emphasis of musical gradations."

Miss Silberta, although only in her early thirties, has had a career of achievement. At the age of four she made her début as a concert pianist in Pittsburgh. At eighteen she composed the song Yohrzeit, which has been sung all over the world. When she was twenty-two she took over the management of the Philadelphia Grand Opera Company, and continued as its impresario for two years. Besides being chosen lighting director of The Romance of a People, Miss Silberta is the teacher of many of the soloists and singers in the small group rôles of the pageant and she directed their preparations. S.

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Music Notes From Coast to Coast

BINGHAMTON, N. Y.—Ethel Newcomb has discontinued the Saturday evening recitals in her Whitney Point studio. The Junior League of Binghamton are now sponsoring a series of weekly programs by Miss Newcomb to be given in the homes of their members.

Mrs. Agnes Milhaus, cellist, of Philadelphia and Buffalo, N. Y., was heard at the fall reception of the Civic Club. The program included Lamento (Gabriel-Marie), Minuet (Becker) and The Swan (Saint-Saëns).

The September meeting of the Harmony Club was held at the home of Mrs. Edith Bennett Carrington. The topic of the program was Our Beginnings in Sacred Music, as described in John Tasker Howard's Outline of American Music. Mrs. William Toal was the chairman.

Mario Cappelli, Italian-American tenor, was a guest artist at a union service of the West Side churches. His selections were appreciated by a large audience.

Edna Thomas of Louisiana gave a recital of historical American music at a recent meeting of the Monday Afternoon Club. The program was quite diverse, but not more so than Miss Thomas' mastery of it. I. S.

DENVER, COLO.—The twelfth season of the Denver Civic Symphony Orchestra started auspiciously with a well-chosen and finely prepared program. Its conductor, Horace E. Tureman, had his forces well in hand, guiding them with a sure hand through the intricacies of Brahms' second symphony and Turina's Danzas Fantasticas. The few rough spots almost inevitable at a season's first performance, will undoubtedly disappear as the season progresses. Between the two orchestral pieces Robert Gross, violinist, gave a good account of himself in Vieuxtemps' fourth concerto in D minor.

James Sykes, pianist from Philadelphia, and a recent addition to the faculty of the Lamont School of Music, made his initial bow to a Denver audience in recital at Chappell House. He was cordially received and proved himself the possessor of a well developed technic and fine musical understanding in pieces by Bach, Rameau, Scarlatti, Schumann, Brahms and Gershwin. A feature of the program was three short pieces from his own pen, an Invention, Adagio and Cappriccio, which disclosed imagination and easy handling of the material.

Interesting news comes from John C. Wilcox, voice teacher and director of the Denver A Capella Choir, who last season directed eight members of his choir, two pianists and a violinist in a fine performance of the Brahms Liebeslieder in a concert at the Denver Art Museum. He has been invited to take this group to Lincoln, Nebr., for the presentation of these Brahms songs as a musical interlude during the convention of the M. T. N. A. there in December. A concert, sponsored by the Colorado State Music Teachers' Association, the Denver Musicians' Society and other local musical groups, will be given early in December for the purpose of raising funds for the transportation of the group. G. S.

PHOENIX, ARIZ.—The fall music season hums with the acivity of many events. One of the first units to get under way was the Phoenix Musicians' Club, giving a reception and program early in October; also a mid-monthly afternoon musicale at the home of Mrs. Alvin Thomas. Under the leadership of its new president, Mrs. Henderson Stockton, the club anticipates an interesting winter.

The Community Concerts Association opened its annual campaign drive on October 9 with an informal reception, under the chairmanship of Myrta K. Young, at the Hotel Westward Ho. The guests were entertained with an interesting program, including a string trio (Milton Rasbury, violin, Montague Machell, cello, Arthur Smith, piano); an Oriental dance by Eleanor Stauffer; piano numbers by Henrietta Lundquist; Bel Canto Trio (Myrta K. Young, Mrs. Earl Botts, Ruth Swinney); and contralto selections by Bess Barkley.

Mrs. C. E. Griggs, president of the association; Fred Adams, campaign manager, and H. Wisner, of Chicago, representing Columbia Concerts Corporation, each spoke briefly, explaining the purposes of the organization and the work of the campaign.

The B Natural Club, junior branch of the Phoenix Musicians' Club, met for its first program of the season on October 11, at the home of Leila Hooper. The group comprises high school and junior college students interested in music, dancing and dramatics. Officers are Robert Williams, president; Leila Hooper, first vice-president and program chairman; Jane Erickson, second vice-president and social chairman; Dorothy O'Rourke, secretary; B. H. Alexander, treasurer. Mrs. Dixie Yost is the club sponsor.

The St. Cecelia Club, children's auxiliary of the Phoenix Musicians' Club, met on October 7 at the home of their counsellor, Mrs. E. W. Bicket. Bach and His Compositions was the topic studied. On the program were Patricia Cochran, Harriet Jones, Patsy O'Rourke, Charles Phillips, Leota Redewill, Mildred May Stiesel and Ted Washburn. The officers are Dura Tovrea, president; Dixie Yost, secretary; Margaret Maxwell, treasurer.

The Piano Teachers' Association of Phoenix had its monthly meeting on October 9, at the Arizona School of Music, with Mary Doyle as hostess. The program included a review of The Physiological Mechanics of Piano Technic, by Rachel Marden; a talk on the Moskowski fingering for scales, by Norma Rasbury; a discussion of modern harmony, by Edith Edwards; and two piano solos by Lucile Best. This group will entertain the State Music Teachers' convention, to be held in connection with that of the State Educational Association early in November.

Bess Barkley, contralto, pupil of Herbert Witherspoon, Guiseppe La Puma and Romano Romani, has returned from a period of study and concert work in New York and will teach voice at the Tempe Teachers' College.

Mrs. H. B. McCandliss is offering a free piano scholarship, open to high school or junior college students, in memory of her late husband. E. S.

PORTLAND, ME.—At the first meeting of the Portland Rossini Club, held in the Montpelier Studio, Julia Noyes, president, outlined the season's activities. There are to be fifteen concerts, regularly held on Thursday mornings in Frye Hall. Two concerts will be given in the evening; one of which will be by guest artists, and the other devoted to the works of Latham True. Officers and committee members for the coming year were elected.

The Rossini Club Chorus met for the first business meeting at the home of Mrs. Charles Carroll. Helen Ward, president, presided. Marion Theis was renamed director of the chorus.

Active members of the Rossini Club assembled at the studio of Alfred Brinkler, where a brief program of music was presented, arranged by Gertrude Buxton, chairman. Susan Coffin played the first movement of Rogers' sonata in E minor, for organ. Mrs. Churchill sang Deh, Vieni Non Tardar; and a violin selection, Legende, by Carl Bohm, was offered by Sylvia Rowell. Loretta Kahill and Susan Coffin were the accompanists.

A social meeting of the Woman's Choral Society was held at the home of the president, Mrs. Mortimer Bremon. The choral group will meet weekly at the studio of Rupert Neily, director of the chorus. Two concert programs are planned for the season.

Among those who have been studying abroad during the past season are Isabelle Jones, soprano, and Frances Woodbury, violinist, students at Fontainebleau, France. Albert Tompkins, tenor, has also completed a course of study in London.

Louise Armstrong, vice-president of the Rossini Club and state counselor of junior clubs, has recently returned from Chicago. S. R.

PORTLAND, ORE.—Participants in the Sunday afternoon concerts at the Municipal Auditorium have been Gertrude Graves Martin, soprano; Randolph Howard, pianist; Cecil Teague, organist; Edna Alger, dancer; Arion Violin Quartet (Ted Bacon, director); Portland Accordian Club (Frank Peranzi, director); Walter Bacon's Philharmonic Orchestra; Ed Mayor, pianist; Shirley Hurlburt, violinist; Alfred Leu, tenor; Mary Bullock, accompanist, and Edna Burton, organist, all of Portland. There is no admission charge for children accompanied by adults. Laura Sharp Chilson, clerk of the auditorium, has charge of the programs.

Dr. Willem van Hoogstraten is *en route* from Europe to resume conductorship of the Portland Symphony Orchestra. This is his ninth season with the organization.

Jean Warren Carrick, dean of the Dunning System, recently returned from a lecture tour in the East and South.

Jocelyn Foulkes, pianist, gave an enjoyable lecture on The Family Tree of Musical instruments.

Lucien E. Becker has resumed his lecture organ recitals at Reed College. J. R. O.

PROVIDENCE, R. I.—The first musicale of the 1933-34 season of the Chopin Club took place at the Plantations Club Auditorium, with Mrs. George W. H. Ritchie in charge. After an interesting report given by Elizabeth Congdon, delegate to the recent Biennial Convention in Minneapolis, Minn., of the National Federation of Music Clubs, the musical program was presented. It consisted of solos by Mrs. Helen Grant Thompson, contralto, Alice Melrose, violin. Mrs. Edith Woodhead Marshall, soprano, with George Faulkner at the piano, and Oscar Lozzi, guest artist.

The Elmwood Oratorio Society presented Spohr's Fall of Babylon, in two parts, on successive Sunday afternoons, under the direction of William W. deRoin, tenor. The other soloists were Ruth B. Ludgate, soprano, Eva G. McMahon, contralto, and James King, bass. The accompanists were Medora Ladeveze, organist, and Charles Fiske, pianist. The work of this choir was sure and convincing. The choruses were sung with telling effect and the soloists seemed thoroughly imbued with the oratorio style.

The organ recital given in Grace Church under the auspices of the American Guild of Organists by Francis W. Snow of Boston, attracted a large audience. Seldom has one heard more lively and virile playing. Mr. Snow showed a clear technic, both manual and pedal, and one which had poetic interpretation. Fantasy by Darke and Adoration by J. S. Matthews were given with highly orchestral effects.

Elsie Lovell Hankins, contralto, appearing before the student body of Pembroke College in Brown University, created a favorable impression in a recital of modern songs. Her rich contralto, which gives musical satisfaction, has gained in interpretative powers and breadth of tone since her last appearance here. She was ably supported at the piano by Beatrice Warden Roberts.

The Concord Music Club of Concord, N. H., presented the Federation Day program at the meeting of the Chaminade Club in Froebel Hall. Songs with a string trio accompanying were a feature of the program.

The faculty of the Federal Hill House School of Music gave its first concert of the season at which there appeared William deRoin, tenor; a trio consisting of Lydia Bell, piano, Helen Keenan, violin, and Louise Waterman, cello; John Irace, saxophone; Jan Stocklinski, violin; William Place, mandolin; Vivian Place, harp; Avis Charbonnel and Beatrice Ward, pianists.

The Philadelphia Orchestra, Leopold Stokowski conducting, opened the Providence Community Concerts Association series with a program of unusual interest and beauty. It included among other offerings the first half of Josten's Concerto Sacro and Ravel's Rhapsodie Espagnole. It was the first time the orchestra had appeared in New England and the new Metropolitan Theatre was filled to capacity. B. N. D.

TERRE HAUTE, IND.—Virginia M. Fleming, pianist, accompanied by Evangeline Harris, soprano, under the direction of Lottie B. Offet, gave a benefit concert here to provide supplies for the young students of the Washington and Lincoln schools. Miss Fleming has been blind since childhood. She was enthusiastically received by her audience. Works of Tosti, Wagner, Rogers, Moskowski, as well as several by Miss Fleming, were offered.

Edward Rechlin, organist, gave a concert program at the Immanuel Lutheran Church. He was enjoyed by a large audience.

Dean Armstrong, organist, was presented by the Terre Haute Organist Guild at the Central Presbyterian Church. Compositions by Handel, Sowerby, Edmondson, Mulet and others were heard by an appreciative audience. M. P. D.

TOLEDO, O.—The organ recital of Marcel Dupré opened the Toledo Museum of Art concert series on October 16. M.

(*Continued on page 22*)

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Boston Symphony Orchestra Gives Concert in Michigan

Koussevitzky Directs for Capacity State-wide Audience

ANN ARBOR, MICH.—October 24, the Boston Symphony Orchestra under Dr. Serge Koussevitzky opened the fifty-fifth season of the Choral Union Concerts. The Hill Auditorium was filled by an enthusiastic audience drawn not only from the university circle but also from many parts of the state. It was a great pleasure to see on the stage not only the distinguished conductor but also Richard Burgin, concertmaster, Jean Bedetti, first cello, and the other familiar musicians.

The program opened with Eine Kleine Nachtmusik Serenade for string orchestra by Mozart, gratifying to modernists and conservatives alike. Dr. Koussevitzky did not use all his strings but his judgment was seen at once by the listeners as they heard the music of that balanced group. They listened to an exquisitely perfect ensemble, especially in the Romanza and the Menuetto.

STRAVINSKY'S LE SACRE IS NOVELTY

The novelty for the audience was Stravinsky's The Rite of Spring, the performance of which brought to the writer, who heard the première of this work in Boston, the consciousness of the strides musical appreciation has taken since 1924. The Ann Arbor audience was extremely attentive and appreciative. The composer has stated, "I have meant to express the sublime upward thrust of nature renewing itself," which may mean a picture of pagan Russia, but the Boston orchestra with this music as a medium carries one in his imagination back of Russia to the ancient worship of Demeter in the Eleusinian Mysteries of Greece and to the even more barbaric rites of Stonehenge.

With the first strains of Brahms' first symphony, everyone at this concert was impressed by its melodious beauty as interpreted by this orchestra. It was a most satisfactory closing to an admirably balanced program.

OTHER MUSICAL EVENTS

Palmer Christian is again giving a series of organ recitals in Hill Auditorium on Wednesday afternoons.

Recently the Michigan Composers' Club was formed at Waldenwoods, Hartland, when the following officers were elected: president, L. L. Renwick, Detroit; vice-president, E. V. Moore, Ann Arbor; secretary, James H. Spencer, Adrian; treasurer, Dorothy James, Ypsilanti. The purposes of the club are, fellowship and social contacts among composers, interchange of ideas, discovery and encouragement of gifted young composers, providing of opportunities for public hearings of original compositions, and the advancement of music in America.

A. McL. T.

Studio Notes

LOUISE GERARD THIERS

The Thiers Studio, Carnegie Hall, New York, was thronged with invited guests on October 29, when Crane Calder, baritone (soloist on the Cathedral Hour) was heard in English, German and French songs, with Frances Williams at the piano. The expressive and intelligent singer (a Thiers student) received well earned applause. R.

ARIEL FREDERICA GROSS

Ariel Frederica Gross, pianist, presented elementary students in a musicale-tea at her New York studio on October 28. Those taking part in the program were Florence and Jacqueline McGee, Dorothy Meier and Irma Lenk. On October 29 Mathilde Breuer, Ella van Deusen and William Pirato, advanced pupils, gave a recital of compositions by Chopin, Brahms, Bach, Grieg, Schumann and Rachmaninoff.

Students of Miss Gross meet the last Sunday afternoon of the month to play for each other. Every three months Miss Gross gives a musicale-tea, at which time the pupils may bring their friends.

HELEN CHASE

Among the artist pupils of Helen Chase, Margaret Speaks, Catherine Cavelli and Dorothy Greeley are as usual singing over the radio on the Tydol hour, as well as on other prominent broadcasts where the Humming Birds are featured.

Lolita Savini and Miss Chase's assistant, Elizabeth Peyser, have returned from a vaudeville tour and are now associated with the American Civic Opera, of which James Landi, Vera Gorska and Ralph McDowell are members. Mr. McDowell is broadcasting regularly over stations WRNY and WBNX.

Clyde Kelley (now known as Scott Page) left recently for St. Louis, Mo., to join the Shubert company as leading baritone.

Hilda Montgomery, contralto, is singing on the Castoria program over WABC.

IDA HAGGERTY-SNELL

Ida Haggerty-Snell's pupils gave a musicale on October 7 at her studios in the Metropolitan Opera House, New York. The teacher explained that the musicales were for the reunion of her friends, as well as to afford an opportunity for the students to appear before the public. The program featured Frank Penk, baritone, assisted by Avis Allen, Lois and Nell Justineau, Beatrice King, Flora Londino, Sara Sandrof, Mme. Korn (pianist) and George Ortell. Mr. Penk has a pleasing voice, which he managed artistically. D.

ALICE LAWRENCE WARD

Among artist-pupils of Alice Lawrence Ward who have been featured on the air recently is Veronica Wiggins, contralto, heard over WOR this past summer. On October 7 she sang Tschaikowsky's Adieu Forêts with the Bamberger Little Symphony Orchestra over this station, also Mana-Zucca's Rachem and Ocko's Lullaby. She is heard nightly in the broadcasts, Moonbeams, The Choir Invisible and Footlight Echoes. Muriel Nelson broadcasts regularly in Gems of Melody, WEAF; Songs My Mother Sang, WABC, and the Show Boat, Round, WEAF. She also sang in concert on October 17 at Faith Presbyterian Church, New York.

Jack Laird, baritone, of Newark, N. J., sang on October 18 at a luncheon of the Optimistic Club of Montclair. John Cochran of Arlington, N. J., has been engaged as baritone soloist at Peddie Memorial Church, Newark. Annette Simpson, soprano, will be soloist with the Perolé String Quartet over WOR, November 19. Harold Patrick, baritone, has sung at several weddings, and last season was heard in the oratorios, The Creation, Elijah, The Messiah, The Redemption, The Holy City and Verdi's Requiem; he also appeared in concerts in Arlington and Orange, N. J.

Winifred Vogelius, contralto, appeared extensively in oratorio last season. She was soloist for the Richard Ranger Boy Singers at the Elliott Street School, Newark, as well as in the East Orange High School, and is heard regularly over WNYC. Marguerite Zender sang Josephine in several outdoor performances of Pinafore at the Ames Estate, Orange; she sings weekly over WNYC. Eva La Pierre, soprano, was heard in a number of churches last season, and is now soloist at the Second Presbyterian Church, New York.

GUSTAVE L. BECKER

Dr. A. Verne Westlake, of the New York Piano Conservatory, presented Gustave L. Becker as speaker at a fortnightly musicale in Steinway Hall, New York, on October 25. Mr. Becker's talk, of impromptu nature, referred to the originality of the pioneer Russians in their music composing, and was also an echo of his own philosophical belief in the present and future, based on faith, confidence and trust. F. W. R.

New York Opera Company Scores in Easton, Pa.

EASTON, PA.—Maestro Enzo dell'Orefice presented the New York Opera Company, made up of young American singers, in an excellent performance of grand opera at the Orpheum Theatre here on October 24. The operas given were Cavalleria Rusticana and I Pagliacci.

Both works reflected credit on Maestro dell'Orefice and his young vocalists. From Cavalleria Rusticana's opening chorus behind the scenes the fresh, youthful voices of the ensemble won the favor of the audience with their clear precision of intonation and rhythm. The scene of prayer was especially effective, the voices blending well and the participants singing impressively. The bright, melodic and rhythmic choral passages of Pagliacci were done with vigor and surety of attack. Each member of the ensemble is an American. Those who merit special mention for their vocal work are Jule Burns, Noma Le May, Marjorie Bowes, Adele Gaetz, Francis Allegro, Ruth Emanuel, Julian Nichols, Lester Lammers, Jonas Mittleman, Robert Norton, Albert Levy, Fran Geringer and Anthony Petrillo.

The rôle of Nedda was sung by Nina Foresti, the possessor of a voice of much sweetness and a charming stage presence. Santuzza was done by Josepha Checova, whose warm voice and dramatic sense won her hearty applause. Hazel Heffner has a rich contralto and gave a highly satisfactory portrayal of Lola. David Bieler sang the Harlequin serenade effectively. The young American artist winning favor as Alfio and Silvio was Edgar Laughlin, a baritone with a voice of excellent quality. With the exception of two of the guest artists, the entire cast was composed of American talent. Giuseppe Radaelli, who has sung at La Scala, lent fire and feeling to the rôle of Canio. Giuseppe Martino-Rossi, substituting for Joseph Royer, did fine work both vocally and dramatically as Tonio. Mario Duca, American tenor who has appeared internationally and last winter sang with Maria Jeritza and John Charles Thomas in Tosca at the Chicago Auditorium, gave an equally splendid portrayal of Turiddu.

Maestro dell'Orefice is the former coach of Caruso at the Metropolitan. K.

Hans Barth to Give New York Recital

Hans Barth, pianist, composer, harpsichordist and exponent of the quarter-tone piano, is giving an historical program of harpsichord and piano music, on November 5 in the Salon de Musique of the Barbizon-Plaza, New York. The harpsichord he will use is said to be one of the eight rare old instruments of the world. The recital will be for the benefit of the scholarship fund of the National School for Musical Culture.

I SEE THAT

The Morgan Trio gave An Hour of Music at the Scoville Memorial Library, Salisbury, Conn., on October 29. The group is made up of Virginia, harpist, Frances, violinist, and Marguerite, pianist. They offered both ensemble and solo numbers, ranging from old French music by Couperin and Marie Antoinette through the Romantic composers to music by Ravel.

* * *

Betty Tillotson announces that she will direct the recital work of Mabel Taliaferro, actress and screen artist.

* * *

Frances Hall and Rudolph Gruen, in their regular Sunday two-piano broadcast tomorrow (November 5), will present the *allegro con brio* from Felix Swinstead's Scarlatti Suite (believed to be the first performance in America of this music); Romance by Floyd Morgenstern, still in manuscript and from a suite for two pianos that is being especially written for Miss Hall and Mr. Gruen; and the valse from Rachmaninoff's second suite for two pianos.

* * *

The Music Teachers and Students Advisory Council, Inc., will present Carmen Stylles, soprano, and Betty Paret, harpist, in recital on November 5, at the Freemantel Salons, New York.

* * *

Hans Clemens, Metropolitan Opera tenor, sings on November 9, in a broadcast to America from Berlin, Germany.

* * *

Maurice Maréchal, French cellist, has returned to France after a tour of India, Singapore, Java, Sumatra and other places.

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Tschaikowsky's Piano Compositions

(Continued from page 6)

episodes. By means of the wealth and charm of his melodic inspiration, the simplicity of his musical idiom and the freshness of his invention, Tschaikowsky attains here a much higher artistic level than in any of his previous compositions for the piano.

THE SONATA IN G

The sonata in G, op. 37, is Tschaikowsky's most ambitious work for piano solo. In the first movement, one of great pompousness, Tschaikowsky oversteps the limits of æsthetic taste. The exposition of the first theme is one of the most massive and unbridled outpourings of Slavic temperament to be encountered anywhere, and entirely beyond the tonal volume of the piano. The second theme is pleasing in its unaffected melodic simplicity. The development is elaborate and of great length. The second movement is attractive, but pianistically ungrateful.

Quite in his element is Tschaikowsky in the scherzo, in which form he always wrote felicitously. The last movement is in keeping with the seething character of the entire work; it is a massive, strong and worthy cornerstone of this overpretentious opus.

The set of twelve pieces known as The Seasons, op. 37 bis, was written in the course of one year, one piece each month. Later the pieces were collected and republished by Jurgenson. The set contains the popular Barcarolle, in G minor and the graceful and merry Troika.

That the great tone-poets enjoy an occasional relaxation from complex forms by turning to the simplicity and innocent joys of child life, is again proven by Tschaikowsky's Album for Children, op. 39. In twenty-four easy pieces Tschaikowsky depicts the joys and sorrows of child life in a charming manner, and the indication, "à la Schumann," leaves no doubt that Schumann's Album for the Young, and his Scenes from Childhood, inspired this opus.

Close upon the completion of the sonata came his op. 40, a collection of twelve piano pieces of medium difficulty. Only the Chanson Triste has become better known All collective sets of the master contain charming melodic, rhythmic and harmonic ideas, but the inspired and the commonplace frequently live next door to one another.

SECOND CONCERTO IN G

The second concerto for piano and orchestra, op. 44, in G, was played in public for the first time by Sergei Taneieff, May 18, 1882, under Anton Rubinstein's direction.

It is a more mature work than the first concerto, and it is regrettable that latter-day pianists do not present it more frequently. A work of great length and of taxing demands, it is more homogeneous in its unfolding, more logical in the exposition and the development of the thematic material, though perhaps less brilliant, less external than the first. The *cadenza* may well have startled and discouraged many pianists. With the *andante*, Tschaikowsky seemed to have been greatly pleased for he speaks of it with much artistic satisfaction. To the *allegro con fuoco* he lent again real national color, though it does not close in such a blaze of glory as the first.

At all times Tschaikowsky wrote most felicitously in dance forms. His op. 51 contains a valse, polka, minuetto, romance and valse sentimentale—pretty trifles of better salon music, hardly worthy of Tschaikowsky's talent.

FANTASIA CONCERTO

The Fantasia Concerto, in two movements, op. 56, occupied Tschaikowsky in the fall of 1884. He was somewhat discouraged at the thought that it would be difficult to find another such ideal interpreter of his works as Nicolas Rubinstein, but Eugen d'Albert had just at that time created quite a furore in Moscow and it was he whom Tschaikowsky had in mind when he conceived the thought of writing a concerto in two movements. "To my mind he is a pianist of genius, the legitimate successor of Rubinstein," he said. Yet it was Taneieff who presented the concerto to the public for the first time in Moscow on February 22, 1885. Like its predecessor in G, it is constructed of admirable thematic material with all the mastery of the well-seasoned composer, but somehow it never succeeded in gaining a lasting hold upon the public. Its enormous length, its transcendental difficulties and an all but impossible *cadenza* have kept it from the repertoire of those who would be its legitimate interpreters.

Doumka, a Russian village scene for piano solo, op. 59, is an incidental work of little musical importance, slightly known and rarely performed.

THE OPUS 72

Once more Tschaikowsky gathered up a bouquet of eighteen piano pieces which appeared as op. 72. It contains the best that Tschaikowsky published in compositions of that kind and though some of the pieces are unimportant, others are more ambitious and worthy of study and public performance. The Polacca de Concert rightly deserves special mention.

Posthumous compositions for the piano include a Momento Lirico, a piano piece nearly completed, and an Andante and Finale, for piano and orchestra, dedicated to Louis Diémer. As its predecessor in this form, it is free in treatment and deserves the appellation Fantasia Concerto as did the op. 56. Again the thematic material is of the choicest and the manner in which it is utilized reveals an ever-increasing mastery in adapting the form of the concerto to modern needs and a growing understanding of the intimacy and the technical possibilities of the piano. Tschaikowsky may have looked deeply into the piano concertos of Liszt, Saint-Saëns and Rubinstein, for this concerto in E flat shows a more florid style and a brilliancy we always expect of him, of whom James Huneker fittingly remarks: "If he is not the most Russian composer, he is certainly the greatest composer of Russia."

CONSERVATORIES and SCHOOLS

Cleveland Institute of Music

CLEVELAND.—Arthur Loesser, head of the department of ensemble at the Cleveland Institute of Music, was heard in piano recital on October 11, and gave a lecture on the Diabelli Variations of Beethoven on October 20.

On October 25 Beryl Rubinstein, director of the institute, and Maurice Hewitt, head of the violin department and conductor of the senior symphony orchestra, presented a joint sonata recital, playing sonatas of Bach, Schumann, and Pierné.

The first adult student recital of the season occurred October 27. Those participating were Elizabeth Gussen, Alice Aldrich, Alice Knorr, Le Roy Collins, Fritz Holcker, Norman Roman, Lillian Greive and Ann O'Bryan.

Gladys Wells, head of the Dalcroze department, conducted a round table discussion on Dalcroze Eurythmics on October 27, at the annual meeting of the North Eastern Ohio Teacher's Association.

Denoe Leedy, of the piano faculty, spoke on Franz Schubert in the Comparative Arts Course, November 3. O.

Greenpoint School of Music

BROOKLYN, N. Y.—Roland Crean, director of the Greenpoint School of Music, presented several of his students in three recitals before the summer holidays. The first, in May, included his violin pupils and the piano students of Emilia Del Terzo. Among them were: violin—Henry Rechenberler, Eugene Glanert, Nicholas Kraidich, Alphonse Sypowicz, Eugene Kraut, Stanley Adamczyk, Edmund Blazewicz, Henry Grycz, Bela Bobko, Matthew Straub, Mildred Gildea, John Szenher, Cyril O'Donnell, and John Fantry; piano—Catherine Antine, Helen Walker, Mabel Rohs, Henry Gegelski, Michael Giordano, Michael Delia, Ruth Gildea and Helen Ryniewicz. The program was rounded out by selections by the orchestral ensemble.

In June Miss Del Terzo's piano pupils, assisted by the Greenpoint String Ensemble, were heard. Those participating included Rose Colangelo, Madeline Lombardi, Norma Del Terzo, John Balaker, Leah Goldberg, Agnes Giorlando, Michael Delia, Shirley Teach, Helen Norwinski, Blanch Pinnell, Catherine Campisi, Helen Cukierski and Marie Landoli. The members of the string ensemble are: Thomas Risoli, Edward Strawinski, Irving Grycz, Edmund Blazewicz, Lawrence McCartin, Chester Markowski, Eugene Glanert, Michael Rafferty, Walter Gacek, Robert Berlitsky, Edward Gronet, Arthur Lockhead, William Smith, Gertrude Weisse, Cecilia Brush, Joseph Fiscina, Vincent Daily, Alphonse Sypowicz, Eugene Kraut, Nicholas Kradich, Thomas Walsh, Samuel Kowalsky, Edmund Gerke, Henry Rechenberger and Carl Klint.

The annual June concert of the pupils of the school took place on June 25. The assisting artists were Genevieve McKenna, soprano, soloist on stations WEAF and WOR, and Henry Barreuther, announcer. Besides the orchestral ensemble, those appearing on the varied program were: Thomas Risoli, Agnes Giorlando, Alphonse Syowicz, Michael Delia, Samuel Kowalsky, Estelle Rybak, Edmund Blazewicz, Helen McCartin, Edward Strawinski, John Molitor, Irving Gracz, Wanda Ryniewicz, Nicholas Kraidich, Lillian Lalor, Eugene Kraut, Robert Berlitsky, Helen Cukierski and Chester Markowski.

The winter session will be an active one for Mr. Crean and his assistant teachers.

Ithaca College Term Opens

ITHACA, N. Y.—Ithaca College, devoted to music, drama and physical education, opened its fall term on September 21, with an entering class of eighty-seven. Registration of regular students came up to the usual number. The college offers extensive training. Candidates for degrees may secure the Bachelor of Science, majoring in public school or instrumental music, oral English and physical education. A combination course is also offered ,with a major in public school music and a minor in church music. The music department also offers the Bachelor of Music degree, with a major in voice, piano, organ or violin.

The forty-first concert season of the school was opened on October 7, when the concert band of sixty pieces played for the Souther Tier Zone meeting of the New York State Teachers' Association, at Binghamton, N. Y. The band, under the direction of Walter Beeler, was well received. The audience was led in singing, accompanied by the band, by Dr. Albert Edmund Brown, director of the division of music.

The first of the monthly student recitals was heard in the Little Theatre on October 17. Students majoring in voice, violin and piano participated.

As in previous years the Ithaca College Symphony Orchestra, under the direction of William Coad, is preparing for a series of concerts. Opportunity for choral work includes those offered by the College Chorus under the direction of Bert Rogers Lyon, and the A Cappella Choir under the direction of Ralph Ewing. Auditions are given each season for entrance to the A Cappella Choir. Rehearsals are being held for a concert to be given soon.

The first production to be offered by the department of drama will be Red Dust, a war play written by Walter Roberts, coach and teacher in the dramatic department. This is to be presented early in November, and is at present in rehearsal. G.

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Music Notes From Coast to Coast

(Continued from page 19)

Dupré is the first musician to play the museum organ in its new location in the peristyle to which it was moved from the hemicycle last summer. More than 1,000 persons heard the program.

Sunday afternoon concerts given recently at the Museum of Art featured Clarence Ball, tenor, and Ruth Earhart, cellist; the Reed Ensemble and Dorothy Shadle, soprano; Florence Fisher Miller, violinist, and Dorothy Shadle, soprano.

The Toledo Choral Society has announced that it will present the Bach B Minor Mass early in the spring. Rehearsals for the Bach work and Handel's Messiah, to be given at holiday time, were begun early last month under the direction of Mary Willing Megley, conductor.

Epsilon chapter of Mu Phi Epsilon, national honorary musical sorority, gave the first formal concert of the season in October. Nancy Robinson and Esther Burnworth West, pianists, Helen Lease Sloan, mezzo-soprano, and Emily Rairdon were on the program.

The Grieg Little Symphony Orchestra will be reorganized this season under the direction of Gerald McLaughlin. It is made up of younger musicians of Toledo and vicinity. F. J.

TRENTON, N. J.—The opening concert in the series to be given by the Trenton Civic Orchestra, took place at the War Memorial Auditorium on October 26, with Henri Elkan at the conductor's stand.

The overture to Oberon by Weber was the first number on the program which was followed by the Schubert Unfinished Symphony. In this latter work Mr. Elkan gave a sympathetic and highly interpretative reading to which the orchestra responded with the finest playing of the evening. Three arrangements by Mr. Elkan appeared next, the Brahms Lullaby, the Song Without Words No. 6, In a Gondola, by Mendelssohn, for string orchestra, and the Mozart G major minuet, in which Louis Abramson, flutist, did some outstanding solo work. The Valse Triste by Sibelius and Tschaikowsky's Marche Slav closed the program.

Mr. Elkan has given excellent training to the orchestra of seventy-five pieces. The audience was large and showed their appreciation by prolonged and enthusiastic applause.

Preceding the concert Judge Philip Forman, honorary president of the organization, spoke briefly of the aim and future plans. Other members assisting are Lex Holmes, president; Maurice Popkin, manager; Sydney Goldman, chairman of the executive board, and Dr. Ferderle J. Fisher as president of the Choral Art Society. The program notes were furnished by Samuel J. Lacier of Philadelphia. F. L. G.

Ruth Epstein to Offer Harp Recital

George Leyden Colledge Concert Bureau of New York announces the first harp recital by Ruth Epstein, November 27, at Town Hall, New York. Miss Epstein matriculated at New York University in harmony, eurhythmics and choral ensemble. Graduating from the artist class of A.

RUTH EPSTEIN

Francis Pinto, harpist, composer and instructor at the New York College of Music, her repertoire embraces classic and modern compositions. A string quartet, flute, celesta and singer will assist her at Town Hall in solo and ensemble works by Mozart, Wagner and Dubois. Another group will be of living composers, among them Carlo Sodero, Theodore Cella and A. Francis Pinto. Standard works by Zabel (Petrograd) Thomas, (London) and Hasselmans (Paris) are also to be heard.

Rochester Philharmonic and Eastman Symphony Orchestras on the Air

A series of Thursday afternoon symphony concerts will be inaugurated over an NBC network on November 9. Each Thursday thereafter, until the middle of February, the Rochester Philharmonic Orchestra and the Eastman School Symphony Orchestra will present modern and classic compositions under the batons of distinguished conductors.

The former body, which already has been heard this season over NBC hook-ups, will open the new series and continue with concerts on November 16, January 11 and 18, and February 8.

Nikolai Sokoloff, conductor of the New York Orchestra and for many years conductor of the Cleveland Orchestra, is the first of the guest musicians to wield the baton at these concerts. Others to be heard during the series include Guy Fraser Harrison, Fritz Reiner and Sir Hamilton Harty.

The remaining Thursdays until February 8 will bring to the NBC microphone the Eastman School Symphony Orchestra, of which Dr. Howard Hanson and Samuel Belov are the conductors. The first concert in the series by this 100-piece orchestra will be broadcast on November 23.

Hadley String Quartet Première

The Gordon String Quartet are playing the première of Henry Hadley's new string quartet on November 7 at the home of Mr. and Mrs. Hadley, before a few colleagues and friends.

Press Comments

NELSON EDDY

Nelson Eddy fulfilled a return engagement in Fresno, Cal., on October 23, when he was presented by the Fresno Music Club. Mitchell P. Briggs' criticism in the Fresno Bee said in part: "The universal popularity of a Nelson Eddy program results from an unusual amalgam of qualities in the singer. In the first place, there is his voice. It seemed richer, more vibrant and vital than a year ago. This is particularly true in the lower-two-thirds of its range. Completely under control and flexible, it is adaptable to a wide selection of music. The mechanics of his singing is perfect; breath control that is startling and crystal-clear diction are his to high degree.

"And in the second place, there is dramatic sense. He is quite as much the disciple of Thespis as of Apollo. And the virtue of his acting is that it is not over-drawn. A motion of a finger or of an eyebrow is sufficient to convey the impression.

"And finally, there is his personality, which is itself an amalgam of many things. His appearance, his sense of well-being, his *naïveté*, his generosity, all contribute to make him the sort of person you like to listen to.

"Eddy's accompaniments were again in the capable hands of Theodore Paxson."

LAWRENCE TIBBETT

Lawrence Tibbett's recent appearance in Seattle, Wash., was chronicled by Richard E. Hays in the Seattle Daily Times: "Lawrence Tibbett sang last night to the greatest concert audience ever assembled under one roof in Seattle—more than 6,500 persons thronged the Civic Auditorium, 200 of them seated on the stage and between 300 and 500 standing. Several hundred who wanted seats were turned away. And Mr. Tibbett sang as the greatest baritone of his time should sing—magnificently—rousing his audience to an ovation such as few singers have achieved here."

Another Seattle paper carried: "Seattle people last evening walked the 'glory road' of song with Lawrence Tibbett, he of the renowned voice, the compelling personality, the pronounced dramatic power. For the Tibbett trilogy is singer, actor, man!"

ALTON JONES

When Alton Jones played recently in Omaha, Neb., August Borglum, writing in the Omaha World Herald, reviewed his concert:

"A rare treat was given to music-lovers of Omaha who heard Alton Jones, celebrated New York pianist, in a recital at the new auditorium of Central High School on Monday. Mr. Jones presented a group of numbers that gave to his listeners an idea of the grand scope of his art. The Bach number was given with great majesty and dignity, and the lighter numbers were full of color, striking contrasts and fascinating effects. A masterly technic made possible interpretations that were at once heroic and sublime in the MacDowell Sonata Eroica, interspersed with passages of fairy-like delicacy, exquisite tone and intoxicating rhythms. Mr. Jones has a singing tone quality that precludes any suggestion of harshness, and there is a softness in his *pianissimos* that is like a mist weaving its way between the thematic work, and enhancing it with a beautiful mystery. He was received with outbursts of applause after each number."

EMILY ROOSEVELT

Emily Roosevelt, soprano, recently gave a recital in Reno, Nev. The critic of the Nevada State Journal said: "Her clear, bell-like soprano voice and her varied program proved her a real artist and actress." The Reno Evening Gazette: "Bringing to Reno an unexpected and highly appreciated musical treat, Emily Roosevelt, soprano, sang last night at Century Club Hall. An American artist entirely American trained, Miss Roosevelt demonstrated her great ability in presenting a five-group program which included German and French operatic selections, traditional English folk songs and a variety of numbers by American composers."

ELSA ALSEN

Blythe W. Branch, president of the Richmond (Va.) Symphony Orchestra, telegraphed to Elsa Alsen, following the soprano's recent appearance as soloist with the New York Philharmonic: "The conductor and the board of the Richmond Symphony Orchestra congratulate you on your triumph with the New York Philharmonic singing the Immolation Scene from Götterdämmerung. We congratulate ourselves that you will be our first guest artist on November 6 and that you will sing this immortal music."

SONIA SHARNOVA

Sonia Sharnova was guest artist in Aida with the San Carlo Opera Company recently in Chicago, singing Amneris. According to the Daily News, "Her performance was all that could have been desired by those who have watched a particularly opulent gift grow into its majority. Of admirable presence and magnificent voice, this contralto sang Amneris superbly, in a style that vivified each word she sang and that fairly blazed with authority."

JOSEPH SZIGETI

Joseph Szigeti played the Mozart violin concerto in D on October 12, under Sir Thomas Beecham, at the opening concert of the Royal Philharmonic Society season in Queen's Hall, London. Richard Capell wrote in the Daily Telegraph: "Mozart was of the aristocracy and the performance, marvelous in the utter purity of its style, should have earned for Mr. Szigeti the Order of the Golden Fleece."

MARIAN ANDERSON

The Columbia Concerts Corporation received a cable from Stockholm following the appearance there on October 21 of Marian Anderson, contralto: "Marian Anderson's concert at Royal Academy sold out. King present. Great ovation."

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

Lyman Ackley
Maria Alliegro
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American Foundation
Madge Amicone
William Arkwell
B. H. Arnold
Ilinke Barcus
Jean Barondess
Harold Bassett
Anna Beese
Nina Bolmar
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Ted Brewer
Herbert A. Burgtorf
Genevieve Cadle
Leonida Coroni
Reba Dale Corder
Vincent Czerwinski
Victor Damiani
Buddy Daniels
Vernon D'Arnalle
Harold De Groose
Jean De Valor
Elsie De Young Eggman
Frida Englehardt
Lois Ewell
Theodore Feimann
John Fink
Blanche Foote
Carl Friberg
Leila Troland Gardner
Amy Goldsmith
S. Golub
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Eva Leone
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Eva Liminana
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Elizabeth A. Major
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Martin Mayer
Antonio Meli
Louis B. Melnikoff
Frederick Miller
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Arturo Papalardo
Mario Paris
Julian Pollak
Pedro Pons
Walter Priestley
Albert Rappaport
Martin Ross
Marden Rozerskii
Elizabeth Santagano
Michel Schiapiro
L. Sepulveda
Umberto Sorrentino
Elida Sutton
Hans Taenzler
Lou Tellegen
Ofelio Tello
Alberto Terrasi
Emilio Vaccaro
Elisabeth Valdes
A. Valencia
Emmaletta Vantine
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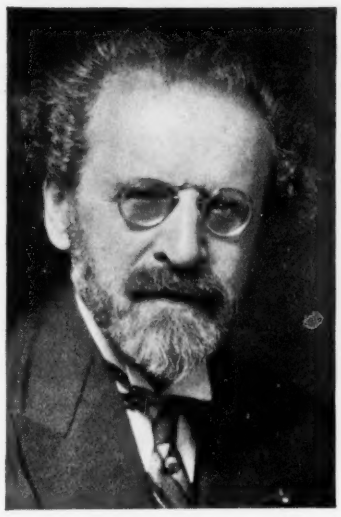


SIGISMOND STOJOWSKI,
pianist, played several Chopin compositions in conjunction with an illustrated lecture on Chopin at Majorca given by Julia Schelling at the Roerich Museum on October 23. (Apeda photo.)

KATHARINE NOACK FIQUÉ
continues the Carl Fiqué Music Studios in Brooklyn, N. Y., founded by the late Carl Fiqué, with departments embracing piano, violin, voice, composition and dancing. Several scholarships are announced.

HAROLD L. BUTLER,
dean of the College of Fine Arts, Syracuse University. The university reports a heavy registration in the music department for the current season.

HANNA BROCKS,
soprano and vocal teacher, has resumed teaching in her New York studios after a summer abroad, where she visited the festivals at Bayreuth and Salzburg.

WERNER JOSTEN'S
Concerto Sacro, No. 1, for strings and piano was played by the Philadelphia Orchestra, Leopold Stokowski conducting, on October 24, with the composer at the piano.

PIETRO A. YON
entertained these 140 boys (orphans), members of the chorus of the Missionary School of the Salesian Frères of Ivrea, Italy, when they took part in the Eucharistic Congress in that city during August. Their program included a Yon Mass in which the orchestras from the Regio Theater of Turin and Millo Picco and Barchi of Rome also participated. Mr. Yon's home is shown in the background.

CHARLES WAKEFIELD CADMAN
has been invited by the American Academy of Arts and Letters to come to New York and play the piano part when his new fantasy, Dark Dancers of the Mardi Gras, is given with orchestra under the direction of Henry Hadley by the Academy on November 9.

N. LINDSAY NORDEN,
conductor of the Brahms Chorus of Philadelphia and the Reading (Pa.) Choral Society, has been appointed to the faculty of the Westminster Choir School, Princeton, N. J. (Photo by Kubey-Rembrandt.)

FREDERICK R. HUBER,
municipal director of music in Baltimore, announces the season's first two concerts by the Baltimore Symphony Orchestra, December 3 and 14.

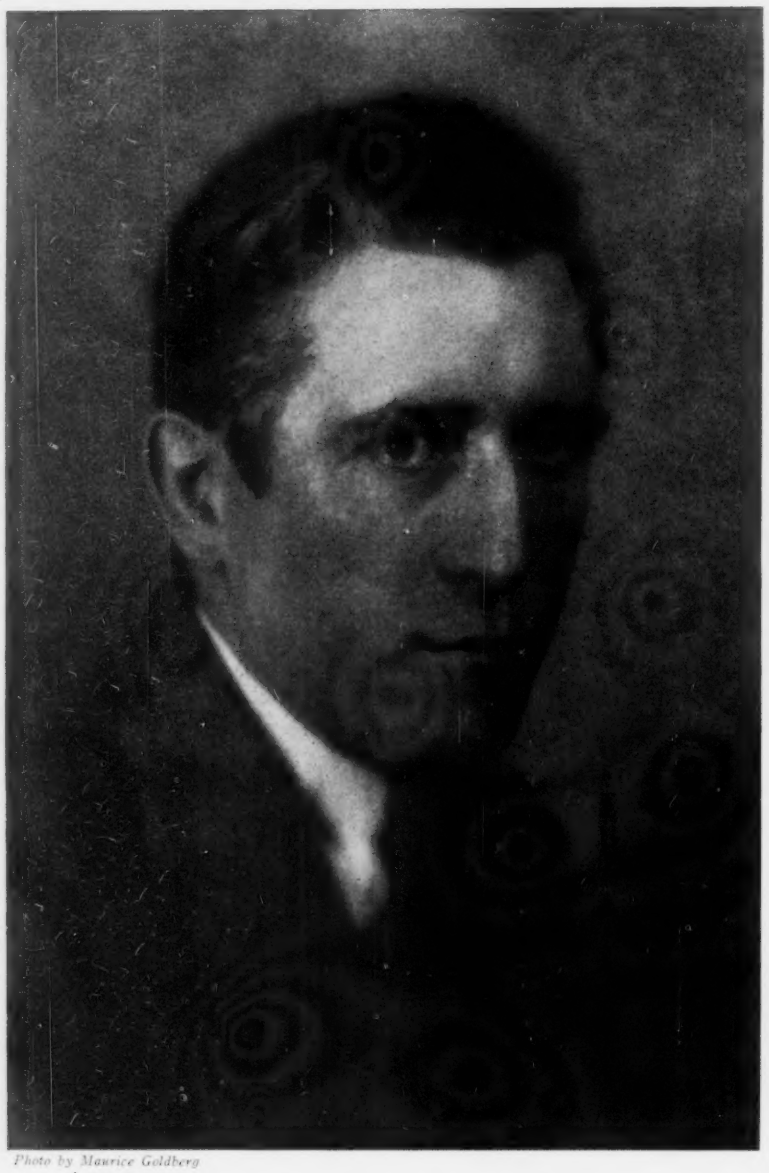
JOSEF WISSOW,
pianist, will be soloist with the Philadelphia Orchestra again this season.

BYRD ELYOT,
violinist, is scheduled to give a New York recital in Town Hall on November 15.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

Weekly Review of the World's Music



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